ISTITUTO UNIVERSITARIO ORIENTALE

ENRICA GARZILLI

THE BHĀVOPAHĀRA OF CAKRAPĀṆINĀTHA

A Sanskrit Hymn to Śiva (11th–12th Century A.D.)

Supplemento n. 74 agli ANNALI - *vol. 53 (1993), fasc. 1*

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Ne te quaesiveris extra
(Persius, *Satirae*, 1, 7)

Dedicated to Zaira Zerbini Regini

CONTENTS

FOREWORD

This work presents the first translation from the Sanskrit original of the *Bhāvopahāra* of Cakrapāṇinātha. The text, together with the *Vivaraṇa* of Ramyadevabhaṭṭa, is edited by M.R. Śāstrī in the KSTS, XIV, Bombay, 1918.

I should like to thank all those who have in some way helped me in this work: Prof. Giorgio Bonazzoli, of the Università Cattolica, Milano, for patiently reading part of the book before it was finished and having given me precious suggestions; Prof. Luigi Cagni, Director of these *Annali*; Prof. Paolo Daffinà, of the Università "La Sapienza", Roma, with whom I discussed the general lines of this book; Prof. Pio Filippani-Ronconi of the Istituto Universitario Orientale, Napoli, for some bibliographical information, for his constant encouragement during the writing of this book and for supporting this publication; Prof. M. Hara, of Tokyo University, for saving me from making some serious mistakes; Dr. Nityanand Sharma, of Delhi University, Principal and Head of the Sanskrit Department (P.G.D.A.V. College), with whom I discussed some verses; Prof. E. J. M. Witzel, Chairman of the Sanskrit and Indian Studies Department, Harvard University, Cambridge, for his many suggestions; and finally, the Istituto Universitario Orientale, Napoli, for publishing this work.

I should also like to thank Dr. Fabrizio Fiore and Dr. Henryk Hoffmann for giving me financial support; and I also owe the translation of the books from the German to the latter.

ABBREVIATIONS

AIUON	:	Annali dell'Istituto Universitario Orientale di Napoli
AV	:	Atharvaveda
BEFEO	:	Bulletin de l'École Française d'Extrême Orient
BhG	:	Bhagavad Gītā
BORI	:	Bhandarkar Oriental Research Institute
BU	:	Bhāvopahāra
BUV	:	Bhāvopahāravivaraṇa
CNRS	:	Centre National de la Recherche Scientifique
CSS	:	Chowkhamba Sanskrit Series
DDCS	:	Dehasthadevatācakrastotra
GŚ	:	Gorakṣaśataka
GOS	:	Gaekwad Oriental Series
HYP	:	Haṭhayogapradīpikā
IIJ	:	Indo–Iranian Journal
ĪPK	:	Īśvarapratyabhijñākārikā
ĪPV	:	Īśvarapratyabhijñāvimarśinī
ĪPVV	:	Īśvarapratyabhijñāvivṛtivimarśinī
ISMEO	:	Istituto degli Studi del Medio ed Estremo Oriente
IUO	:	Istituto Universitario Orientale
J	:	Jayaratha
JRAS	:	Journal of the Royal Asiatic Society
KĀ	:	Kāmikāgama
KiĀ	:	Kiraṇāgama
KK	:	Kalikākrama
KSTS	:	Kashmir Series of Texts and Studies
LV	:	Lallā–vākyāni
MBh	:	Mahābhārata
MM	:	Mahārthamañjarī
MS	:	Manuscript
MV	:	Mālinīvijayottaratantra or Pūrvaśāstra
NT	:	Netratantra
PāP	:	Pādukāpañcaka
PP	:	Pūjāprakāśa
PrHṛ	:	Pratyabhijñāhṛdaya
PT	:	Parātriṃśikā
PTLV	:	Parātriṃśikālaghuvṛtti
PTV	:	Parātriṃśikāvivaraṇa
R	:	Ramyadevabhaṭṭa

RSO	:	Rivista degli Studi Orientali
ṚV	:	Ṛgveda
RY	:	Rudrayāmala
SBE	:	Sacred Books of the East
ṢCN	:	Ṣaṭcakranirūpaṇa
ŚDṛ	:	Śivadṛṣṭi
SK	:	Spandakārikā
SKV	:	Spandakārikāvṛtti
SN	:	Spandanirṇaya
SOR	:	Serie Orientale Roma
SP	:	Somaśambhupaddhati or Karmakāṇḍakramāvali
ŚS	:	Śivasūtra
SSaṁ	:	Spandasaṁdoha
ŚSVār	:	Śivasūtravārtika
ŚSVi	:	Śivasūtravimarśinī
StC	:	Stavacintāmaṇi
SvT	:	Svaccandatantra
TaiĀ	:	Taittirīya Āraṇyaka
TaiSaṁ	:	Taittirīya Saṁhitā
TĀ	:	Tantrāloka
TS	:	Tantrasāra
U	:	Utpaladeva
VBh	:	Vijñānabhairavatantra
VS	:	Vātulanāthasūtra
Yāj	:	Yājñavalkyasmṛti
YS	:	Yogasūtra
ZDMG	:	Zeitschrift der Deutschen Morgenländischen Gesellschaft

INTRODUCTION

1. Kashmir Śivaism *

The *Bhāvopahāra*, literally 'The Offering to the Being', is a hymn to Śiva in forty–seven verses, composed by Cakrapāṇinātha probably in the XII century A.D. This text belongs to non–dualist Kashmir Śivaism even though, as I shall explain later, I do not think it can be included in any particular school or current.

It is likely that the origins of the Śiva cult, that still flourishes today among the Tamil people of Southern India, are to be traced back to the *Indus Valley Civilization*, though this supposed origin is a much debated question today [1].

We can undoubtedly find the origin of the Śiva cult in the cult of Rudra in the *Ṛg Veda* (e.g. ṚV II, 33, 14; ṚV I, 114, 1–6, etc.); later in the *Śatarudrīya* section of the *Vājasaneyi–Saṁhitā*, the white *Yajur Veda* (chapt. XVI), where Rudra is called with the most recurrent names of Śiva, that is to say Girīśa, Nīlagrīva, Paśupati, Bhava, Śarva, Ugra, Bhīma etc.; after that in the *Atharva Veda* (XV, 5) and in the *Āśvalāyanagṛhyasūtra* (II, 2, 2). In the *Śvetāśvara Upaniṣad* chap. III, the two names of Rudra and Śiva are by this time interchangeable. In the *Mahābhārata* and in the *Purāṇas* the god Śiva is defined through a rich

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* This paragraph was published, *mutatis mutandis*, in the Introduction to my book *Lo Spandasaṁdoha di Kṣemarāja. Traduzione dal testo originale sanscrito del XII sec. d.C.*, Supplement No. 59 to the *Annali* Vol. 49 (1989), fasc. 2, Napoli 1989, pp. 1–4.

[1] On the problem of the origins see e.g. the article by D. Srinivasan, *Unhinging Śiva from the Indus Civilization*, JRAS 1984, pp. 77–89; for a completely different perspective see the article by H. Parpola, *The Harappan 'Priest–King's' Robe and the Vedic Târpya Garment*, in *South Asian Archaeology 1983*, IUO, Naples 1985, Vol. I, pp. 385–403.

On the origin of Śivaism as a religion and the earliest literary records, cf. *Āgama–kosha (Āgama Encyclopaedia). Vol. II, Saiva and Sakta Āgamas*, Ed. by S. K. Ramachandra Rao, Kalpatharu Research Academy, Bangalore, 1990, pp. 14–28. On Rudra–Śivā, see J. Gonda, *Die Religionen Indiens*, Stuttgart 1963, Vol. I. On the *Agnipurāṇa* as a link between *Purāṇas* and *Tantras*, cf. J. A. Shoterman, *ZDMG*, Suppl. IV, Wiesbaden 1980, pp. 143–147.

mythological corpus, and by the time the Gupta empire was formed (around 320 A.D.) the Śivaite religion had already become cristallized. Pāṇini knew the god as Rudra, Bhava, Śarva, Mṛḍa (e.g. IV, 1, 40).

However, three major divisions of Śivaism as an organized creed and philosophy emerged in the medieval period: in Kaśmīr, in Tamil, were it was known as Śaiva–Siddhānta, and in Karṇāṭaka and Āndhra–Pradesh, known as Vīra–Śaiva.

The monistic philosophical aspect of Śivaism developed in Kaśmīr at the end of the VIII century A.D. At the time Kaśmīr was a ferment of the most varied philosophical systems, some of which, for instance Sāṁkhya, Yoga and Vedānta, had developed from the *Vedas*; others, such as Buddhism and Jainism, were sharply in contrast to the Vedic tradition; and still others, such as Śivaism and Śaktism, were not frontally antagonistic to it, but, though recognizing its authority, were founded on independent writings.

In the *Sarvadarśanasaṃgraha* (XIV century) Mādhava deals with four Śivaite schools: Nakulīśa–Pāśupata, Śaiva (siddhānta), Pratyabijñā and Raseśvara (Alchemists).

The Kashmir Śivaite system (also called Ābhāsa–vāda, Svātantrya–vāda or Trika) is founded on determined *Tantras* or *Āgamas*, texts considered to be revealed by Śiva himself (*Āgama*, in fact, means 'tradition' and also 'come'), that were probably codified at the beginning of our era, though their constituent elements date back to a more remote period. There are many lists of *Āgamas*, subdivided according to various criteria (for example, the twenty–eight *Mulāgamas* or Original *Āgamas* and the over two hundred *Upāgamas* or Sub–*Āgamas*), even if these divisions are merely a convenience and often do not reflect the content.

According to a tradition recorded by Abhinavagupta, the sage Durvāsas was appointed by Śiva to spread the teaching of the Lord throughout the world. He then created, through the power of his mind, three sons, Tryambaka, Śrīnātha and Āmardaka, and gave them the task of re–establishing spiritual order and redesigning the Śivaite faith in its three aspects of non–duality (*abheda*), condensed in a group of sixty–four *Tantras*, duality–non–duality (*bhedābheda*), in eighteen *Tantras*, and duality (*bheda*) in ten *Tantras*. These currents are the fruit of combining the five faces of Śiva (Īśāna, Tatpuruṣa, Sadyojāta, Vāmadeva and Aghora), and are presided over by Bhairava, Rudra and Śiva[2] respectively.

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[2] R. Gnoli, *Luce delle Sacre Scritture (Tantrāloka)*, UTET, Torino, I ed. 1972, II revised ed. 1980, I, 18 and note 17 p. 70. I always use Gnoli's translation.

There are other subdivisions of the scriptures; for example, according to the three forms *Parā (Supreme), Aparā* (Lowest) and *Parāparā* (Supreme–Lowest) of the Power, depending on whether they mainly deal with the purely doctrinal aspect or they underline the practical and ritual part, or whether they combine both aspects [3]. The Parāparā combines in it the nature of both, and is therefore regarded as superior to either [4]. The dual and dual–non–dual *Āgamas*, and most of the non–dual ones, consist in effect of four parts (*pāda* or *pīṭha*), devoted to knowledge (*vidyā* or *jñāna*), yoga, rites (*kriyā*) and the disciplinary rules (*caryā*).

Apart from the cult of Śiva, or rather Śiva ontologically and metaphysically considered the Being who is the source and goal of all things, whose essence is all, the Śivaite *Āgamas* have in common, for instance, the fact that they are addressed to everyone without any distinction of caste, and the division of the universe into a certain number of constituent principles (*tattva*), usually thirty–six. Furthermore, He is, thanks to his freedom, the sole author of the five operations that regard the world and individual souls (emission, maintenance, re–absorption, clouding and grace). He also possesses the six qualities of omniscience, inner satisfaction, knowledge without beginning, absolute freedom, power devoid of obstacles and infinite power [5]. The *Tantras* are however soteriological scriptures: their ultimate aim is to indicate the path to liberation from transmigration, and identity with Śiva. Distinct schools derive from these texts, each with its own spiritual line of masters, and they are often in contrast.

The names of the *Tantras* are given by Jayaratha, in his commentary on the *Tantrāloka*, according to a work called *Śrīkaṇṭhīsaṃhitā.* The list of the twenty–eight *Tantras* according to *Bheda* and *Bhedābheda*, from the *Kāmika* to the *Saurabheya*, was taken as the foundation of the dualist school of Śaivasiddhānta, or Śaiva; the *Abheda* group of sixty–four, that varies greatly depending on the time and place of its compilation and

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[3] S.J. Chandra Chatterji, *Kashmir Shaivaism*, KSTS, II, Śrīnagar 1914, reprinted in Śrīnagar, 1962, p. 22.

[4] Also the three planes of reality are called *apara* (lowest), *parāpara* (supreme–lowest) and *para* (supreme), because they are manifested respectively on the plane of differentiation (*bheda*), of differentiation–non–differentiation (*bhedābheda*), and non–differentiation (*abheda*). The plane of the supreme Parā is pure consiousness, Śiva. (On the three deities, SSaṁ p. 21. Cf. E. Garzilli, *op. cit.*, p. 31–33 and notes).

[5] Abhinavagupta, in the *Tantrasāra*, an epitome of the *Tantrāloka*, suggests many points the monistic *Tantras* have in common. On this subject, see also N. Rastogi, *The Krama Tantricism of Kashmir*, Motilal Barnarsidass, Delhi 1979, Vol. I, pp. 38–39 and *Āgama–Kosha*, cit., pp. 1–47.

from which all the non–dualist schools derive, includes such texts as the *Svacchanda*, the *Vijñāna–bhairava*, the *Rudrayāmala* with the famous *Parātrīṃśikā*, the *Mālinīyijaya*, the *Ratnamālā*, and the *Brahmayāmala*. There are however two works, that outcome of revelation, that do not appear to be *Tantras* or *Āgamas*, but collections of aphorisms or *sūtras*. The first is the *Pāśupatasūtra*, considered as the most ancient work of the Śivaite school, that worshipped Śiva in his aspect of Paśupati (Lord of the animals), to which the school of the Nakulīśa–Pāśupatas refers. The other work is the *Śivasūtra*, later than the former, which together with the *Spandakārikā* formed the basis of the Spanda school.

Other schools of non–dualist Śivaism flourished on the basis of the sixty–four *Āgamas* according to *Abheda*: the Pratyabhijñā (Recognition), in which salvation is attained through pure recognition (*anupāya*, literally 'no–means') of one's own nature and of phenomenal reality as identical with Śiva by the individual self, or *jīva*, who is identified with one's own psycho–physical being. It is founded on the *Śivadṛṣṭi* of Somānanda (who probably lived from 875–925 A.D.), Utpaladeva's master, who wrote one of the principal texts of Kashmir Śivaism, the *Īśvarapratyabhijñākārikā*, and master in his turn of Lakṣmaṇagupta, who was Abhinavagupta's teacher.

In his *Viveka* on the *Tantrāloka*, Jayratha writes, among others, of two systems as different each other: Trika and Krama. The term Trika designates both the Spanda school, and Kashmir Śivaism divided into the Kula and Krama schools. In chapters 35 and 36 of the *Tantrāloka*, Abhinavagupta speaks briefly of the various systems of Śivaite scriptures, and says that *Trika* is the ultimate reality present in everything and is also referred to by the name of *Kula*. All the systems contain the *Kula*, just as the various parts of the body contain life, and the various scriptures are part of one original *Āgama*. The Kula school (*Kula*, literally 'family', is the supreme, undifferentiated reality that transcends both Śiva and Śakti; *Kula* is also the group of divine powers, etc.), if it originated, according to K.C. Pandey, in Assam in the V century A.D., it flourished, however, in Kaśmīr during the IX century A.D. The most authoritative texts of this schools are, among many others, the *Mālinīvijaya*, the *Parātrīṃśikā*, and the *Siddhayogeśvarīmata*. In the *Kula* the hero, in other words the adept, must immerse himself with ardour, following the path of the intensification of energy and therefore considering the fruitions (*bhoga*) (that include the use of food and drink that was normally prohibited, and sexual relations with the female partner, the depositary and transmitter of the doctrine) directed and developed, as a means of liberation (*mokṣa*); however traditional yoga

techniques and the practice of ritual were banished. The movement of the Perfects (Siddha) is connected with this school.

The Krama school (also known as Mahārtha, Mahānaya, Atinaya, Kālīnaya, etc.)[6] owes its name to the fact that it admits that purification in successive stages (*krama*) of a determinate idea is the means of attaining the Ultimate, that is Kālī. External observances are secondary, and the stress is placed on the energy that animates everyday existence; through inner meditation on the succession of conscious energies (*kālī*), arranged in many-spoked wheels (*cakra*), the adept identifies with increasingly higher planes of energy and is borne from the determinate, from the periphery, to the centre, in a spontaneous spiral movement, without, however, immersing himself in one state but adhering to the very movement of the Power; the *kramamudrā*[7] is the attainment of the double movement, from the exterior to the interior and vice versa.

The Krama school was first propagated by Śivānandanātha (c. 800–850 AD.), and masters such as Abhinavagupta and Kṣemarāja wrote works on *krama* texts, some of the most important of these, including the *Kramasūtra*, the *Kramasadbhāva*, and the *Kramastotra*, have been lost[8].

Kṣemarāja, in the *Pratyabhijñāhṛdaya*[9], distinguishes between the Tantra, Kula and Trika systems. In actual fact, between the various schools, there are numerous planes (metaphysical, ritual, etc.) that are gone through, and this also causes an overlapping as regards the names of the various systems.

The Spanda doctrine on the one hand gave rise to the school of the same name, and on the other was absorbed in the non–dualist Śivaite tradition, expressed in the works written by the succession of the masters Somānanda–Utpaladeva–Lakṣmanagupta–Abhinavagupta[10]. Considered as a school apart, with its own body of works and its own spiritual line of

[6] On the nomenclature of the system, N. Rastogi, *op. cit.*, pp. 10–30.

[7] Quoted by Kṣemarāja in the *Pratyabijñāhṛdaya*, p. 46.

[8] On the Kula school see K.C. Pandey, *Abhinavagupta, an Historical and Philosophical Study*, I ed. Benares 1935, II revised ed., Benares 1963, pp. 542–732. On the Krama school, *ibid.*, pp. 461–541.

On Kashmir Śivaism, S. Gupta, D.J. Hoens and T. Goudriaan, *Hindu Tantrism*, Handbuch der Orientalistik, 4 Abt., 4 Band, 2 Abschnitt, E.J. Brill, Leiden/Köln, 1979 and J. Gonda, *Die Religionen Indiens*, 2 Vols., W. Kohlhammer Verlag, Stuttgart 1963, Vol. II: *Der Jüngere Hinduismus*, pp. 2–52 and 188–252.

[9] *Sūtra* 8.

[10] K.C. Pandey sees the Spanda system as merging with the Pratyabijñā school, which differs from it only in the means of realization, there are three for the Spanda school, the divine means, the empowered means and the minimum means, whereas the Pratyabijñā recognizes only the *anupāya*, the 'no–means' (see PrHṛ).

masters, the Spanda school is founded on two texts, the *Śivasūtra* and the *Spandakārikā*, and the body of commentaries on these.

Cakrapāṇinātha, like the great masters who preceded him, was probably a follower of several schools and, as he describes himelf in the final *ślokas*, was essentially an ascetic, devoted to Tantric yoga practices, definitely greatly fired by an ardent faith, *bhakti*.

2. Cakrapāṇinātha and the *Bhāvopahāra*

Virtually nothing is known of the author of the *Bhāvopahāra*, Cakrapāṇinātha. In his commentary on the text, Ramyadevabhaṭṭa cites him as Cakrapāṇi, also called Cakranātha, Cakreśa, etc.[11]. Also the date of the composition of the verses is therefore uncertain. This short work, however, cannot long predate the years in which Ramyadeva lived (probably 1100–1150 A.D.), because no master before him refers to or quotes these *ślokas*. Some have suggested that Cakrapāṇi is to be identified with Cakrabhānu[12], mainly because the first half of the two names is identical and they both lived in the same period; but there are other Śivaite masters whose names begin with Cakra[13] and many others whose names end with Nātha. Therefore this identification seems to me to be rather unconvincing[14].

Cakrapāṇinātha therefore seems to have flourished in Kaśmīr during the period from 1050 to 1125 A.D. circa, in any case a little earlier than or at the same time as Ramyadeva.

This is the first translation of the original Sanskrit text edited by

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[11] ... *Jayatyakāmoditaraśmirūpasvaśaktipuñjātmajacakranāthaḥ*: ‖ (BUV p. 1, verse 2) ... *Devaṁ cakraṁ śraye krīḍākroḍīkṛtakṛtāntakam* ‖ (*ibid.*, *verse 3*) "... *iti cakranātha–cakreśabdābhyāmātmanaḥ: cākrapāṇināma dyotayati* ‖". (BUV p. 44. I amended *cakreśa°* with *cakreśaśa°*).

[12] N. Rastogi, *The Krama*, cit., p. 186.

[13] E.g. Cakrapāṇidaṭṭa (or Cakradaṭṭa).

[14] One may quote the list of the nine Nāthas that begins with Gorakhanātha. On the names of the 84 Siddhas and the 9 Nāthas, cf. S.N. Dasgupta, *Obscure Religious Cults*, Firma K.L. Mukhopadhayay, Calcutta 1962, pp. 202–210.

It is also true however that, in the Krama school, the *pūjānāma*, or initiation name, indicated the current belonged to, hence the spiritual master and the current's tradition. But also: "A Brahmana has two names. For it is understood. A Brāhmaṇa who has two names, will have success. The second name should be a *nakṣatra* name. This is secret. By the other parents should call him (TaiSaṁ VI, 3, 1, 3 and II, 1, 4, 12–14)...". This secret name is to be used in all ceremonies and is formed by adding a *taddhita* affix to the name of constellation. (*Bālambhaṭṭa*'s gloss on Yāj II, 12).

Mukunda Rāma Śāstrī in the Kashmir Series of Texts and Studies, XIV, Bombay 1918[15].

I have not written an interlinear translation of the *Vivaraṇa* by Ramyadevabhaṭṭa edited with the text, though I resorted to it to see if it could shed some light on the verses, that are rather cryptic both as regards their mystical content and the poetical and highly symbolic language they are couched in[16]. The commentary, in actual fact, often interprets the *ślokas* rather obscurely, submitting them to interpretations that sometimes elude my ability to comprehend them, in part because they are esoteric[17]. I have tried to explain every verse in the light of my

[15] T. Aufrecht, in the *Catalogus Catalogorum*, 2 Vols., and in *Florentine Sanskrit Manuscripts*, Leipzig 1892, does not give it. In the *Catalogue of Sanskrit, Pali and Prakrit Books*, 2 Vols., Calcutta 1951–56, the edition I used is given. K.K. Raja, in the *New Catalogus Catalogorum*, 19 Vols., Madras 1949–77, mentions Cakrapāṇinātha of Kaśmīr who wrote the *Bhāvopahārastotra*, published in the Adyar Library Series, Adyar.

Cakrapāṇi, author of *Praśmatattva* (4713, p. 233) is quoted in the *Census of Indic Manuscripts in the United States and Canada* compiled by H. I. Poleman, American Oriental Society, New Haven (Connecticut), 1938 (American Oriental Series, Vol. 12). The *Catalogue of the Sanskrit manuscripts in the Ragunatha Temple Library of His Highness the Maharaja of Jammu and Kashmir*, prepared for the Kashmir State Council by M.A. Stein, Bombay, Nirnaya–sagara Press/London, Luzac & Co./Leipzig, Otto Harassowitz, 1894, does not list this text. I submitted my draft to R. Gnoli and R. Torella, asking also for new manuscripts.

[16] L. Renou's remarks on Tantras verses seem to me to be particularly apt: "D'autre part il y a dans les Tantra une préoccupation forcenée d'ésotérisme, qui se traduit par un style contourné, débordant d'expressions symboliques, tel qu'on l'a par example dans les 'réalisations' d'images divines, ou bien dans les descriptions de l'anatomie mystique, de l'ascension de la Kuṇḍalinī (cf. le *Pādukāpañcaka*, le *Ṣaṭcakranirūpaṇa*, presque en leur entier). La phrase est ici littéralement asservie à la pensée occulte. Sans qu'il y ait renouvellement véritable du lexique, on trouve des acceptions modifiées, bouleversées (coexistant parfois avec les acceptions normales). C'est à peine si ces tendances extrêmes intéressent l'histoire de la sémantique, à plus forte raison celle de la langue. C'est la *saṁdhābhāṣa* ou 'langue conventionelle'. Il s'est crée un alphabet mystique où chaque lettre est chargée d'évocations sémantiques; à caci s'ajoute l'usage (comun de cà et de la, dans le Veda cf. *oṁ, hiṁ*, etc.) de syllabes vides de sens propre, comportant une résonance nasale et donnant lieu à des acceptions et équivalences variées".

In a footnote, he underlines the symbolism, as does Filliozat, and the possibility of an erotic interpretation, through phonic symbolism, of these texts. He concludes by saying: "Qu'on pense aux résonances multiples qu'éveillent dans le tântrisme des mots de caractère banal comme *bindu* 'goutte' ou *nada* 'son'" (L. Renou, *Histoire de la Langue Sanskrite*, Editions IAC, Lyon/Paris 1956, pp. 122–123).

[17] The few passages of the *Vivaraṇa* of Ramyadeva that N. Rastogi, *op. cit.*, quotes, have different variants from the text I used, although they are from the same edition. Probably Rastogi amended and corrected the text.

Nonetheless the meaning of many passages of the BUV is beyond N. Rastogi's comprehension, as he himself admits, (*op. cit.*, p. 42), and that of many other Indian scholars, whom I resorted to for information on other editions or manuscripts of the BUV, possibly preserved in private libraries.

knowledge and intuition, and with the support of the brahmin, Dr. N. Sharma, who guided me in my interpretation of the complex and stratified Hindu religious mentality. My main intention was not only to achieve a rational understanding of this hymn, but, if possible, also an emotional involvement on the part of the western reader. With this aim in mind I have also preferred to transcribe the text, transliterated in Roman letters, after the translation and explanation of the verses.

The meter used in the *ślokas* is of the *anuṣṭubh* type, that consists of two hemistichs of sixteen syllables or four quarter–verses (*pāda*) of eight syllables each of which the second and the fourth half–*pāda* is necessarily iambic (∪–∪⏑). I think it would be stretching it to place the *Bhāvopahāra* in any particular Śaiva school [18], even though the development of energy and the use of yoga in its highest form is the means of liberation preferred by the Krama school. In actual fact none of the three means of realization preferred by various schools is selected, the divine, the empowered and the minimum, or individual, as well as the no–means [19].

Cakrapāṇi's *ślokas* are better understood if they are read as the prayer of a Śivaite mystic who expresses himself in tones of poetic lyricism; the whole situated in the philosophico–religious and historical context of Kaśmīr at that time. In translating this hymn I neglected its *kāvya* aspect (see my forthcoming article). In effect, the *Bhāvopahāra* is

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[18] N. Rastogi collocates the BU and the *Vivaraṇa* in the purely Krama context, also because Ramyadeva comments upon it in the light of this school. However, he writes that the Krama school has «developed into a synthetic and complex whole in which the Śaiva philosophy, the Śākta esotericism and the Tantric synoptic view of life are inter–knitted together». (*op. cit.*, Preface).

[19] The means are *śāmbhavopāya, śāktopāya, āṇavopāya* (based on the external reality) and *anupāya*. The *anupāya*, no–means, is full illumination: the supreme consciousness is penetrated directly, without any need of other means. There are two planes of *anupāya*, one is indefinable, its reality cannot be grasped in any way, and it consists in the full recognition of one's own nature (*pratyabhijñā*), in which the illuminated who recognize themselves in Śiva's nature are incarnated solely to show the world the path of liberation. In this case the *anupāya* cannot really be practised. The other plane of *anupāya* is subtle (*sukṣmopāya*) and the *yogin* with a pure consciousness needs the teaching of the master or of the holy scriptures, both divine words, to be wholly illuminated, directly, by identification with the Master, namely, thanks to tranfer of His nature. (TĀ II, 1–50). ("A good master, namely, who possesses in–depth knowledge of all the principles and holy texts, is a visible personification of Bhairava" – TS p. 122).

Also in Śivaite yoga *sattarka*, right discrimination, does not exists in denigrating opponents or in defeating them with dialectics, but in discovering the truth either through innate illumination, the direct descent of divine grace, or through the teachings of a master or the holy scriptures, but always animated by faith (ŚSVa I, 17. See also K.C. Pandey, *Abhinavagupta*, cit., Chap. VI. On the four *upāya*, see. TĀ Chaps. I–VI).

not a philosophical treatise, nor a manual of rituals, but a religious work, a hymn, prevaded by a profound yearning for *bhakti.* If Tantrism perhaps originated as being greatly influenced by *vajrayāna* Buddhism, that in its turn had maybe embodied the cult of the pre–Aryan female deity, still predominant in Bengal, in these verses the author poetically blends a religiousness addressed to the cult of the goddess, embodied, however, as the Śakti of Śiva, the ultimate goal, and as such empowered by yoga practices, and then got through, to attain direct union with God, as expressed in the mysticism of every creed.

The *bhakti* current, literally 'devotion', was a mystic movement that seems to have originated in Southern India in the VII–VIII century A.D. with the Āḷvārs[20], who worshipped Viṣṇu–Kṛṣṇa. It also developed on parallel lines throughout India among the various Śivaite schools, especially in Kaśmīr and at Vārāṇasī, and this devotion flourished also as a stand against the religion of the Muslim believers, who since 711 A.D. had penetrated and conquered first the Sindh and the Punjab, and, from 1001 A.D. onwards annexed most of the Indian subcontinent. The *Rudrayāmala–tantra* had already stressed *bhakti,* in its seven modes, as the highest means to reach liberation in life.

Cakrapāṇi says that it is "an excessive juice of devotion" that makes an "ordinary ascetic" like himself write verses in praise of Śiva, and that, though inadequate, his voice is always addressed to Him, and is always lifted up in worship of Him. And these verses arose from the effort to transcend every identification with the body and external fact, every rite, to overcome all polarity and egoity and everything that does not regard the true self, who is Śiva, as well as the positive and negative opinion of dualizing thought.

The *Bhagavad–Gītā* already underlines the *bhakti–mārga* (the 'path of devotion') as one of the means to attain the *mokṣa.* The *Kauṣītaki–Upaniṣad* speaks of the inner sacrifice[21], founded on the perfect control of the passions and emotions, on the control of the breath and on the practice of meditation. The *Gītā* itself refers in the *nirguṇa–bhakti,* to the 'devotion to the absence of determinate qualities', the form of devotion higher than any other. The Absolute is then the

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[20] They described themselves as 'Āḷvār' the "men who have an intuitive knowledge of God". See J.S.M. Hooper, (trans.), *Hymns of the Āḷvārs,* Association Press, Calcutta 1929. On *bhakti* in Śivaism, see L. Silburn (*Études sur le Śivaïsme du Kaśmīr.* Tome I:) *La Bhakti. Le Stavacintāmaṇi de Bhaṭṭanārāyaṇa,* Publications de L'Institut de Civilisation Indienne, série in–8°, Fasc. 19, Paris 1964 and S.B. Dasgupta, *Hindu Mysticism,* Chicago 1927 (lectures III–IV).

[21] *Antaram agnihotram,* II, 5.

ultimate category. This total love and identification in God, not dissimilar to that of the mystic, St. John of the Cross, is like a fire that burns and consumes all the limits of individuality and duality. Śiva is the very fire that burns differentiation, the Supreme Subject, receptacle of all joys, and the ultimate goal. And all this is found in the *Bhāvopahāra*.

The means to attain God[22] and to be in the *samādhi*, or *samāpatti* or *samāveśa*[23], is yoga, the union with the Self.

Among the various means to be gone through, to become one with God and obtain liberation, Cakrapāṇi also mentions various moments of the complex ritual of the *devapūjā*, the worship of God through his image (statue, painting, etc.), that becomes God Himself. These sixteen or eighteen special acts are called *upacāra* and are to be performed exactly in a certain particular way and following a particular order, accompanied by the *mantras*, that are sometimes explanatory, sometimes devoid of apparent meaning, they are sounds, words or suitable formulae. The *upacāras* of the *pūjā*, that still today is perfomed unchanged by brahmins in the Hindu temples, are *āvāhana* or *āhvāna* (the invocation to God to enter the statue and animate it), *āsana* (sitting in a special way on appropriate seats or skins), *pādya* (the offering of water to bathe the feet), *arghya* (the offering of water mixed with sandalwood paste, flowers

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[22] In the BU Śiva is not called by the epithets specific to any one school, but by more than 33 different names. Śiva's 108 names are given in Chapter 69 of the *Śiva–Purāṇa* and the 1008 names in the *Anuśāsanaparvan* 17 (31–153) of the *Mahābhārata*.

On the names of Śiva, see also TĀ I, 95–105, and J. Gonda, *op. cit.*, Vol. I: *Veda und älterer Hinduismus*, pp. 254–262. On the origin of the names of Śiva and the emergence of this god from the Vedic Rudra, *Kaṭha Āraṇyaka* II, 100 and II, 163–166, ed. E. J. M. Witzel, Erlangen–Kathmandu 1974, p. 138 and ff. On the different faces and names of Śiva, cf. L. Silburn, *La Bhakti*, cit., pp. 12–16. On the myths and names of Śiva, cf. *Hindu Myths. A source book translated from the Sanskrit. With an Introduction by Wendy Doniger O'Flaherty*, Penguin Books, Great Britain 1975, pp. 116–174 *et passim*. As regards the various divisions of the Śivaite canon according to the tradition of the *Kāmikāgama*, all the existing *śāstras* were emitted by one of the five faces of Śiva and are therefore divisible into five currents (Laukika, Vaidika, Ādhyātmika, Atimārga, Mantratantra). The *Śaivāgama*, that belong for the most part to the Mantratantra, are divided in their turn into five currents, etc. (On the Śivaite Āgamas and their principal and secondary divisions, cf. Mark S.G. Dyczkowski, *The Canon of the Śaivāgama and the Kubjikā Tantras of the Western Kaula Tradition*, Motilal Banarsidass, Delhi 1989).

It seems to me superfluous to try to attribute the BU to a particular school, also because the practice of yoga, for instance, is not specific to any one particular group or current, but is an important means in all Indian philosophico–religious systems and in asceticism in general. Besides, K.C. Pandey says in *Abhinavagupta*, cit., Chap. VI, mysticism and exasperated symbolism are typical of the last phase of the Krama school.

[23] On the three terms, PrHṛ, comm. on *sūtra* 8.

and grains of brown rice in the appropriate vessel), *snāna* (the bathing of the image with the five *pañcāmṛtas*, the five ambrosias, that are milk, curds, clarified butter, honey and sugar), *ācamana* (the sipping of sacred water from the palm of the hand after the immersion of the statue and sprinkling it on the head of the officiant, his relations and friends), *vastra* (the offering of garments), *yajñopavīta* (placing the sacred thread over the left shoulder and under the right arm), *anulepana* or *gandha* (the offering of unguents), *puṣpa* (the offering of certain flowers), *dhūpa* (the offering of incense), *dīpa* (the offering of a lamp), *naivedya* or *upahāra* (the offering of food or flowers), *namaskāra* (the special hailing of the image), *pradakṣiṇā* (circling the image clockwise), *visarjana* or *udvāsana* (the salutation to God asking him to leave the statue). Some texts add to these sixteen *upacāras* a further two: *bhūṣaṇa* (the offering of ornaments), after *yajñopavīta*, and *tāmbūla* or *mukhavāsa* (masticating a special paste made of various aromatic ingredients), after *naivedya*[24].

Many of these *upacāras* are mentioned in the BU in order to state that the sacrificial bathing, the rite of the vessel and the fire, the meditation with the *maṇḍala*, the *mantra* produced by sounds or dances, and the *devapūjā* itself, are merely outer means that do not touch the true subject, identified with God, that is the *Ahaṁ* (the I). "Thou alone art the heavens, and Thou alone art the earth. Thou alone art the day, the air, the night. Thou alone art the meal–offering, the sandal injunction, the flowers, the water of aspersion. Thou alone art the all that is. What, therefore, can I offer thee?"[25]. The renouncing of all activity and objectivity, of the body and the mind and the sensations linked to them, the control and purification of the breath, the concentration and meditation on Him, serve to awaken the Śakti of the Lord and to perceive *spanda*, the cosmic vibration, in oneself, but with the full awareness of using them as a means to transcend limited individuality, without obfuscating the vision of the goal that is Śiva. The

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[24] *Pūjāprakāśa* of Mitramiśra, CSS, 30 (1987), p. 98. Cf. *Viṣṇudharmasūtra*, ed. J. Jolly, Calcutta 1881. See also P.V. Kane, *History of Dharmasastra. Ancient and Mediaeval Religious and Civil Law*, 5 Vols., BORI, Poona 1968–1977, Vol. II, Part II, pp. 705–740.

On Sāiva–Siddhānta rituals and the Śiva cult, see the *Somaśambhupaddhati* by Somaśambhu, translated by H. Brunner–Lachaux, 3 Vols., Institut Francais d'Indologie, Pondichéry, 1963–1927 (Publications de l'Institut Français d'Indologie n° 25), Vol. I, pp. 1–277.

The *upacāras* may be increased to 36 or 38, or reduced to 14, 12, 10 or 5 and there is no complete unanimity on the question of the names of the 16 *upacāras* and their order (See P.V. Kane, *op. cit.*, Vol. V, Part I, p. 31–39. On *pūjā* in general, see P.V. Kane, *op. cit.*, Vol. V, Part I, the chapters on *Vratas* and *Utsavas*, pp. 1–426). On 'Tāntrik doctrines, and Dharmaśāstra, Nyāsa, Mudrā, Yantra, Cakra, Maṇḍala', *ibidem*, Vol. V, Part II, pp. 1031–1151.

[25] LV 42, transl. by G. Grierson. See also LV 39–40 and 45.

real offering is the inner offering, the mental offering (*antara–yāga* or *antara–pūjā*), highly esteemed among Tantric *sādhakas*. Prayer, in the transport of devotion, is the only direct means of attaining the full reawakening of consciousness, and of enjoying the bliss of union with Him [26].

[26] *Śloka 8 and* 9 makes one think of a tendency towards the Krama school. But, as Abhinavagupta says, there is only one tradition, and all the doctrines are founded on it. The goal of the tradition is the Trika, also called Kula, that is present in all things and in all the scriptures (TĀ XXXV, 30–34).

All the Śivaite canons, however, distinguish from the other schools the Kāpālikas, who worshipped Bhairava, the 'terrible' form of Śiva, who is forced to bear a skull (*kāpāla*) in punishment for having decapitated Brahmā. Often the Kāpālikas are associated with the Nāthas (cf. the *Gorakṣasiddhāntasaṁgraha* that gives the list of the sages to whom the Kāpālika doctrine was revealed; many of the names are to be found in the list of the nine Nāthas. See also G.W. Briggs, *Gorakhnāth and the Kānphaṭa Yogīs*, Motilal Banarsidass, I ed. Calcutta 1938, reprinted, Delhi 1973, 1982).

On the inutility of the limbs (*aṅga*) of yoga, cf. TĀ IV, 86–109. On yoga techniques in Śivaite schools, R. Gnoli, RSO (1956), pp. 279–290; R.C. Dwivedi, *Yoga according to the Kashmir Śaivism*, in the *Annals* of the BORI (1987), pp. 407–411. On the import of the goddess in Śaiva ethos, see S. Gupta, *Women in the Śaiva/Śakta Ethos*, report read during the *International Workshop on Women in Indian Religion*, Oxford, 5th.–7th. June, 1987. Worship and means of worship, *pūjā*, is nothing but the seizing the real nature of oneself (TĀ III, 119–211 and MM 110 and ff.).

TRANSLATION AND EXPLANATION OF THE VERSES

OṀ [1], glory to Śiva (Bhava), the Destroyer of the body (*deha*) of time (*kāla*) [2] that is the multitude (*jāla*) [3] of the periods (*kalā*) [4] of the

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[1] OṀ is an initial formula and a *mantra*. The GŚ 84 says "*Bhūr bhuvaḥ svarimelohāḥ somasūryāgnidevatāḥ | yasyā mātrāsu tiṣṭhanti tatparaṁjyotir oṁ iti ||*". In OṀ one can therefore meditate on the deities moon, sun and fire.

[2] Cf. StC 56.

"°*kāladehāpahāriṇe*, that I translated with «the Destroyer of the body of time", could also mean "The Destroyer and the Body of time». In fact Śiva manifests also time (cf. SSaṁ p. 5 "*Kāloꞩpi ābhāsanasāro, na tu tadvyatiriktaḥ kaścit, iti kathamasau varākaḥ ābhāsayitari bhagavati bhedaśaṁkāspadam*"). One of the epithets of Śiva is Deha and also Makara, namely symbols of time. Śiva is called with many epithets linked to time (e.g. Kalā, Kāṣṭhā, Kṣaṇa, Lava, Māsa, Mātrā, Muhurtāhah-kṣapā, Pakṣa, Saṁkhyāsamāpana, Saṁvatsara, Saṁvatsarakara, Trikāladhṛk, Yugakara, Yugarūpa, etc.).

Kāla is one of the nine manifestations of the Devī and lasts the batting of an eyelid at the time of the *pralaya* (the dissolution of the whole world at the end of a *kalpa*), including the sun and the moon. Pāṇini uses the term *kāla* both in the sense of time in general, and in the sense of particular divisions of time. Patañjali, in his work on Pāṇini (II, 2, 5) says that *kāla* does not exist except as a term referring to the activity of the movement of the sun (night, day and, repeated again, month and year). The term has, however, been used in literature, from the *Vedas* onwards, to mean both time, and He who is the artificer of time, the Supreme Being. On the various meaning of *kāla*, in the different schools, sects and Sanskrit writers, see *Kālasiddhāntadarśinī*, by H. Bhattacarya, Calcutta 1941; S. Alexander, *Space, Time and Deity*, 2 Vols., London 1927. As the BUV (p. 3) quotes "Kālī is she who devours the maculation, Mahākāla".

[3] *Jāla* means 'net' and Abhinavagupta uses this term to mean *māyā*, the power of illusion (TĀ I, 7). The *śloka* would mean "OṀ, glory to Śiva, the Destroyer of the net of periods of the sun, of the body of time...".

[4] *Kalā* is a term with many meanings (it also means 'strength', 'limited power'). Here it refers to a limited unit of time, that may be defined in different ways. The MM 39 speaks of the five *kalā* of Śiva, on the cosmic level, i.e. creation, maintenance, destruction, obfuscation, and splendour or grace on the individual level; here, however, I think only the three activities of creation, maintenance and destruction are meant. *Kalā* also refers to a lunar digit (cf. BU 2 and 25). On the 12 *kalā* of the sun and the 16 of the moon, TĀ V, 62-73.

sun, to the Seat (*pīṭha*) [of both] [5], the basis and what must be based, to the Dispenser of liberation! 1

Śiva is Bhava (Existence) because is the source of all that exist.

Praise to Śiva in his Mahākāla form, namely in his character as destroyer. Śiva destroys time in that He is the pure subject, *Ahaṁ*, the universal consciousness. Time on the contrary, whether it is manifest in the form of succession or simultaneously, is only in relation to the individual subject and functions as a limiting coordinate; but Śiva, the absolute principle, cannot be circumscribed within a temporal view, of determinate subjectivity.

Kālī is the supreme power of the God, the goddess of time, Kālakarṣiṇī (Attracter of time), the dynamic life force that, undifferentiated at first, then divides into the five vital breaths of our body. As Abhinavagupta says, "Time, whose nature is succession and non-succession, resides wholly in consciousness. The supreme power of the God, according to the scriptures, is precisely Kālī, who, manifesting and affirming externally, as effective reality, the succession and non-succession contained within Her, appears in the form of life" [6]. Śiva is therefore the seat of manifestation, of maintenance and of destruction that operate according to time both at the level of the universe and at the level of the microcosm that is man, and He is also the seat of time itself.

Though His active function of destroyer is usually assigned to Kālī, Śiva himself is sometimes called Kāla ('Black' or 'Time').

He is also represented as *ardha-narīśvara* (Half-woman), in other words as the unity of the generative principle that comprises every

[5] *Pīṭha* ('stool', 'seat', 'pedestal') has many meanings. It is the seat, or holy place, located in the body or in external reality, suitable for the sacrifice (TĀ XV, 82–83). The *Dehasthadevatācakrastotra* of Abhinavagupta (in *Hymnes de Abhinavagupta*, transl., notes and commentary by L. Silburn, Publications de l'Institut de Civilisation Indienne, série in-8°, Fasc. 31, Paris 1970) says that, in contemplating the wheel of the deities, and being conscious of our heart as a lotus flower with eight petals, each of our faculties will be the seat (*pīṭha*) of a particular energy that rests on a petal assigned to a deity.

Pīṭha is also a system of classification and a class of *Āgamas* (cf. M.S.G. Dyczkowski, *op. cit.*, pp. 49–55). The term means also one of the four parts of *Āgamas* (see this Introduction 1). On the various meanings of *pīṭha*, see the TĀ and M. Eliade, *Le Yoga. Immortalité et Liberté*, I ed., Paris 1954, II ed., Paris 1968, pp. 342–344. On *pīṭha* as chief centres of the Vajrayāna Buddhism, see P.V. Kane *op. cit.*, Vol. V Part, II, pp. 1038–1039.

On *pīṭha*, cf. BU 12 and 46.

[6] TĀ VI, 7–8. Cf. BU 8.

polarity: male–female, creation–destruction, etc. Kālaśakti is therefore the power of time through which Śiva performs His cosmic functions. Also in classical iconography the God is represented with three eyes, one of which is situated in the centre of his forehead, that symbolize His vision of the past, the present and the future. The three eyes also symbolize the knowing subject, knowledge and the knowable. Moreover the crescent moon, above the central eye, marks the measure of time in months; a serpent around his neck the measure of time in years; a second necklace of skulls the measure of the hours and the alternation of the generation and extinction of men[7].

Śiva is the real Subject of the world, which is created only thanks to His will, without any material cause. The entire universe is His manifestation.

Glory to Śiva who is crowned with the lotus flower of the digit that is the waxing moon (*śiśuniśākāntakalā*)[8], who has the body of supreme bliss, who is of unmanifested (*avyakta*) form! 2

Śiva is He who originates the world, and is its origin, and He who reabsorbs it. He is the possessor of powers[9]. Śiva's principal forms of power operate at three levels, and correspond to the three aspects of Śakti that operate through the three stages of *spanda* (the vibration of consciousness). In the sphere of Śiva it is Parā Śakti (the Supreme Power), who manifests Aghorā (the Benevolent powers), that are the powers that lead souls to Śiva; on the intermediate plane it is Parāparā Śakti (the Supreme–lowest Power), who manifests Ghorāghora (the Terrible–non–terrible powers), the powers that engender in souls the attachment to the fruit of the *karman* both pure and mixed, that gives good and bad fruits, and mixed fruits respectively, and that therefore obstruct the path to liberation; in the sphere of objectivity it is Aparā

[7] Cf. *Religious Thought and Life in India, or Brahmanism and Hinduism*, by M. Monier–Williams, IV ed., London 1981, p. 266. The half–male and half–female form of Śiva is graphically depicted in temple sculptures such as those in the Elephanta caves outside Bombay (cf. H. Zimmer, *The Art of Indian Asia*, 2 Vols., completed and edited by J. Campbell, Princeton 1983, Vol. II, plates 256, 258 and 139).

[8] Literally, *niśākānta* means 'the beloved of Night' and *śiśu* also means 'a lad under sixteen'. *Kalā* also means 'digit' or 'one–sixteenth of the moon's diameter'. (Cf. n. 4 and BU 25).

[9] *Yasyonmeṣanimeṣābhyāṁ jagataḥ pralayodayau | taṁ śakticakravibhavaprabhavaṁ śaṅkaraṁ stumaḥ ||* (SK I, 1). MM 18 and 19. PrHṛ 7. SKV p. 12. SN pp. 14–15. ŚS III, 9. TĀ I, 78–81. Cf. also SSaṁ p. 1 *et passim*.

Śakti (the Lowest Power), who manifests Ghoratarā or Atighorā (the Most Terrible powers), the powers that make the limited souls increasingly precipitate into differentiation [10].

The union of these three planes is Pūrṇaśakti (the Full Power) and, together, the triad constitutes universal experience. The *Tantrāloka* says [11] that the union of Śiva and Śakti is called *saṁghaṭṭa* and is the power of bliss (*ānanda*) from which everything is engendered. The lotus flower at the top of the brain is the seat of Parama Śiva–Śakti, which is the state of pure consciousness.

The perfect form is unmanifest, though the nature of Śiva is bliss and consciousness [12]. The body of bliss corresponds to creation, the unmanifest form to reabsorption. The supreme principle, Śiva, transcends every determination of time and space and is absolutely independent of the objective world, He is the pure self transcending everything and at the same time immanent, in that everything is the real reflection of His consciousness. The second principle, comprised in the first, is Śakti, the Power, and is characterized by the I who affirms himself as an active force, and it is at the same time a partial obfuscation of the absoluteness of the I, that unfolds in the thirty–six principles that constitute the external world and the body, and thus Śiva is therefore both pure I and yet unfolds in the thirty–six principles that constitute everything.

Glory to Him who effects the union, dissolution and reabsorption of the heap of nooses (*pāśa*), to the Destroyer (*Hara*) who abides in the womb and belly (*udara*) of the *mantras*, to the Supreme Self (*Parātman*) [13]! 3

One of the epithet of Śiva is Pāśa and also Bandhakartṛ (Creator of Bond). Śiva, for no reason, causes the nooses to appear, namely the

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[10] MV III, 31–32, 33. SSaṁ p. 21.

[11] TĀ III, 68–77.

[12] One of the epithets of Śiva is Avyakta, the 'Immanifested'. The commentary on *sūtra* 8 of the PrHṛ says that the forms, through which Śiva reveals himself, are "*tāḥ tadbhūmikāḥ cidānandaghanasvarūpābhivyaktyupāyaḥ*"; namely the own nature of Śiva is dense with consciousness and bliss, and is manifested through these degrees or ways of being (*bhūmika* also means the actor's part). Śiva, however, transcends every necessity for space, time and form, i.e. He is omniform and formless. And the VBh 14–15 says that the bliss that one experiences in the depth of the self, the expression of the fullness of the I, is Bhairavī, i.e. the Power of the self of Bhairava; She is not subjected to dualizing thought, in other words She is not turned towards time, space and action; She cannot be described and abides ineffable. (Cf. TĀ I, 52–66. See also P.V. Kane, *op. cit.*, Vol. II, Part II, pp. 896–897).

[13] The Self is the origin of the universe. (MM 3)

earthly ties that imprison man and make him like an animal in captivity (*paśu*), and their dissolution and reabsorption. The nooses are the three maculations (*mala*) that cause the cycle of rebirths, *āṇava, māyīya* and *kārmika. Āṇava mala* is the subtle maculation, or innate ignorance, that reduces the universal consciousness to the rank of empirical experiencer who does not recognize his own nature as identical to it; it is the cause of ignorance and causes the birth of transmigration[14]. *Māyīya mala* is the maculation due to *māyā*, the power of illusion, that gives the soul its gross and subtle body and the reason why the individual soul perceives diversity everywhere. *Kārmika* mala is the maculation due to the *karman*, because of which the individual acts driven by his own personal desires to achieve his own personal ends. Because of these three maculations the individual is devoid of energy, he is, as Kṣemarāja says[15], *śaktidaridra*, that is he has lost the perfect powers of action and knowledge and is subject to transmigration: the universal Consciousness (*Cit*) has assumed the aspect of *jīva*, the limited soul. "The union of the heap" means Śiva's operations of creation (*sṛṣṭi*) and maintenance (*sthiti*). He is also called Hara becauses He operates destruction (*saṁhāra*). Hara creates and destroys maculations, therefore the world[16].

Śiva is the Supreme Self (*Parātman*) and, as such, is the supreme *mantra* and the very strenght of the *mantra*, the prayer formula or sounds, often seemingly devoid of order or meaning, recited or rather sung either alone or to accompany rites. The *mantra* is also the body of phonemes, the fifty letters of the *devanāgarī* alphabet that are powers of consciousness, i.e. of the I. The *mantras* express a state of consciousness that goes beyond logical thought, they are uttered in a resonance that, being often devoid of meaning, and of linguistic conventions, is comparable to the cry of an animal and, also, to poetic language. Śiva resides in the womb and in the belly (*udara*) of the *mantras*; *udara* also means 'cavity', Śiva resides in the cavity, the innermost part, of the womb of the *mantras.* He resides there because he is the first vowel A, Akula without a superior, transcending all things and whose matter is all things. The union of Śiva and Śakti is the second vowel, Ā, from which everything is emitted, and so on[17]. According to tradition the very

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[14] ĪPK III, 2–4. MV I, 23.

[15] PrHṛ 9 and commentary.

[16] On *pāśa* = *mala*, see TĀ XVII, 3–4 and the *Somaśambhupaddhati*, cit., Introduction pp. XVI–XX.

[17] PTV, PTLV (transl. by R. Gnoli, *La trentina della Suprema*, Boringhieri, Torino 1978, especially pp. 52–66); R. Gnoli, *Vāc. Passi scelti e tradotti del PTV*, RSO XXXIV, Roma 1959, pp. 170 *et passim*); TĀ III, 65–199.

etymology of *mantra* refers to Śiva: *man* means *manana*, reflection or thought, on one's own extension (He is coextensive with everything), and *tra* means *trāṇa*, protection from the fear of one's own contraction, limitation, and hence from transmigration [18].

Even if You are beyond qualities (*guṇa*), You are the Voice (Vāc) of the Lord, also indescribable, however that voice of mine, that is born from the heart, is always lifted up to celebrate You.

[Lord] of the face [turned] everywhere, [that voice of mine], uncontrolled in the absorption (*āveśa*) [19] in the juice (*rasa*) of an excessive devotion (*atibhakti*), is addressed to You; and therefore, Lord (Nātha), it is no fault of mine! [20] 4–5

Cakrapāṇi motivates his hymn with an ardent faith, *bhakti*, though the words are inadequate for Him who is *Vāk*, the supreme Speech without any relation to the object, the Word constituted by *prakāśa* (light) and *vimarśa* (thought), whose nature is present in language.

Śiva is endowed with all the attributes (*Saguṇa*) and at the same time he transcends them, he is also *Nirguṇa*, devoid of attributes. In the absolute sense he is *Nirguṇa*, when, that is, we consider him dissociated from the action of *prakṛti* (matter) [21]. (I think that the term *guṇa* here should not be understood in the specific sense of *sattva, rajas* and *tamas*, the constituent principles, but in the generic sense). Śiva is Akula, transcending the family (*kula*), the I untouched by any determination, without a superior [22]. Abhinavagupta says that the word is unique, constituted by consciousness and whose matter is light, even on the plane of discursive thought. The Śiva reality is non–discursive but the source of

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[18] *Mananamayī nijavibhave nijasaṁkoce bhave trāṇamayī | kavalitaviśvavikalpā anubhūtiḥ kāpi mantraśabdārthaḥ* || (MM 49).

StC 84 says: "You are the *mantra*, You are He who must be expressed by the *mantra*, You are He that expresses the *mantra*".

[19] *Āveśa* is a term with a peculiar meaning in the mysticism: it is the penetration (the Reality, the Hearth, the state of pure energie, the *mantra*, the universal AHAṀ). Cf. VBh 32, 49, 69, 152, 41–42, 45, 48; SN I, 8 and TĀ I, 173–174.

[20] "For out of the abundance of the heart the mouth speaketh" (from the *Gospel* according to St. Matthew 12, 34).

[21] GŚ 2 says that the Lord is "*vyaktāvyakta guṇādhikam tamaniśam*", i.e. superior to the manifest and unmanifest qualities. Cf. also StC 53 and 97.

[22] PTV p. 134. TĀ III, 65–66.

discursive knowledge[23]. The *śāmbhavopāya* itself, one of the means of realization, resorts to language and to its three or four degrees because words, if they have a binding power on the mayic plane, invested with the power of cogitations (*parāmarśa*), of consciousness itself, reacquire their strength and lead to liberation[24]. The degrees or aspects of the word are Vaikharī (Corporeal), the ordinary and perceptible plane, the language associated with the body, in which the signified and the signifier are completely distinct. Then comes Madhyamā (Median), the wholly interior word, that stands halfway between articulated language and Paśyantī, 'She who contemplates', the plane on which the Supreme Word, the Parāvāk, even though undivided and totally intuitive, turns towards objectivity, although it is still totally immersed in full subjectivity (*pūrṇāhaṃtā*). The highest aspect of the energy of the word is precisely Parāvāk, the perfect unity of consciousness, the source of the energy of language, absolutely free from duality: it is the absolute I.

Śiva has his face turned everywhere because he has five faces, Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna, turned west, north, south, east and upwards respectively. Śiva also has a sixth hidden, lower face, that is called Tamasa or Nīlakaṇṭha, owing to its dark colour (*nīla*) produced by the poison *kālakūṭa*[25].

Śiva (Śrīkaṇṭha), accept from me, who am purified from impurity (*rajas*) by Your lotus feet (or "cleaned by dust of Your lotus feet"),

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[23] *Tasmācchabdhārtacintāsu na sāvasthā na yā śivaḥ* (SK II, 4). "Therefore in the word, in the object, in the thought, there is no state that is not Śiva".

[24] "*Mantrā varṇātmakāḥ sarve varnāḥ śivātmakaḥ*", *Sarvīrabhaṭṭāraka* in PrHṛ, comm. on *sūtra* 12. The text goes on to say that Vākśakti (the 'Power of the Word'), that is the supreme Parā, is identical to the light of consciousness that is Śiva. Cf. PTV in the TĀ transl. by R. Gnoli, *Luce*, cit., pp. 862–863; TĀ, Chap. III; TS pp. 10–20. On Vāk, *anāhatā*, etc., cf. BU 23 and 26.

See also the *Kāmikāgama*, Part II called *Uttarakāmikā*, ed. S. Śivācārya, Madras 1909, pp. 24–26; and A. Padoux, *Recherches sur la symbolique et l'énergie de la parole dans certains texts tantriques*, Publications de l'Institut de Civilisation Indienne, sèrie in-8°, Fasc. 21, Paris 1924; the Introduction to the SSaṁ transl. by E. Garzilli, *op. cit.*, pp. 10–11; P. Filippani-Ronconi, *Vāk. La parola primordiale. Quattro saggi sui Tantra*, Editrice Pungitopo, Messina 1987 (the book also contains the translations of the PrHṛ and the VS with the commentary by Anantaśaktipāda). On the degrees of the word, see TĀ III, 234–276.

[25] The poison is produced by Śiva churning the ocean and is then swallowed by Him (MBh I, 1152; KK XXIV, 82; TaiĀ X, 43–47. Cf. also many passages in the *Śivatantra* and the *Hitopadeśa*) Śiva is therefore called Śrikaṇṭha, Nīlakaṇṭha, etc. (cf. the following verses).

[and] adorned by ashes of funeral pyle, the spontaneous worship (*pūjā*) to the Being (Bhāva)! 6

Śrīkaṇṭha (Beatiful-throated) is an epithet of Śiva that is also frequently found in the TĀ. Cakrapāṇi is offering his hymn to Śiva. His mind is purified from *rajas* ('impurity' or 'passion'). The state of the emerging *sattva*, that is the luminous, light and pleasant principle, free from *rajas* and naturally from *tamas* (*sattva* and *tamas* are mutually exclusive), that are the dynamic, obtuse and painful principle and the inert, obfuscating and stupid principle respectively, coincides with the manifestation of the light of bliss, that is the very nature of Consciousness[26]. His body is purified and adorned by ashes. The Tantric ascetic, before performing *pūjā*, purifies himself (and the place of worship, the mantra used, the utensils, the *deity* worshipped). Sites such as cremation-grounds are recommended for Tantric *pūjā*.

After having bathed in the inner place (*antastīrtha*)[27] called 'lotus of the heart (*hṛtpuṣkara*)', honoured by the *yogins*, I, who reside purified in the perfect knowledge (*saṁbodha*)[28], worship Śiva (Śyāmakaṇṭha)[29]. 7

This *śloka* is the first in which clear reference is made to the practice of the *āntara-pūjā*, already announced in the previous verse (that I have translated with the word 'worship'), and to yoga as a physical and material practice, the medium (as the word itself indicates) between man and God. The *pūjā*, the complex rite of Śiva worship, is for Cakrapāṇi

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[26] U explains that they are the same powers of the Lord that unfold on the plane of the imprisoned soul (ĪPK IV, 1–4).

[27] *Tīrtha* is a holy place, usually the steps that lead to the sacred river or the lake or the banks, a site of pilgrimage and prayer. The term also means the way to the altar. *Tīrtha* is also the water after the *snāna*, during the *pūjā*. On *tīrtha, tīrthayātrā* (pilgrimages to holy places) and a comprehensive list of *tīrtha*, see P.V. Kane, *op. cit.*, Vol. IV, pp. 552–827.

[28] R explains "*samyak bodhaḥ saṁbodhaḥ*", namely the perfect knowledge is the right knowledge that does not make differentiation (BUV p. 13).

[29] Śyāmayakaṇṭha means 'With the black throat'. Śiva is depicted with a black, or dark blue throat, owinng to the stains caused by the poison *hālāhala* that would have destroyed the world, if He had not swallowed it while 'churning' the ocean to extract the nectar of immortality (cf. MBh I, 18 and the "*śyāmyagala*", verse 13 of Lal-Děd, in *Lallā-vākyāni, the wise Sayings of Lal Děd, a Mystic Poetess of Ancient Kashmīr*, Asiatic Society Monographs, Vol. XVII, published by the Royal Asiatic Society, London 1920, p. 35, transl. by G. Grierson and L.D. Barnett).

On the iconography of Śiva see T.A. Gopinath Rao, *Elements of Hindu Iconography*, 4 Vols., Madras 1914–16, and especially Vol. II.

prayer. The total offering of the self to Śiva is superior to everything. As Das Gupta says, "When the mind is once purged of all impurities, truths arrived at by philosophical discussions carry wholehearted conviction. Yoga holds that discussions are not enough for the purpose, for in order to be assured that our minds would not be attracted by worldly temptations, certain psychological exercises should be undertaken in order to move the mind in a direction the reverse of ordinary experience ... The *yogin* looks to the yoga practice for gaining complete mastery over his mind"[30].

The yoga practice, in its various aspects, is very old, in actual fact pre-Vedic. G. Briggs affirms that the *Yogasūtra* of Patañjali, the oldest yoga manual we know, is at least one thousand years later than the ideas[31]. This discipline was adopted both by the Śivaites and by the Buddhists and the Jainists. The *Kaṭha-Upaniṣad* says "When cease the five (Sense-) knowledges, together with the mind (*manas*). And the intellect (*buddhi*) stirs not that, they say, is the highest course. This they consider as Yoga – the firm holding back of the senses. Then one becomes undistracted. Yoga, truly, is the origin and the end". And again "An intelligent man should suppress his speech and his mind"[32].

Cakrapāṇi introduces the means of bathing. During the practice of the *pūjā, snāna*, bathing, is one of the sixteen or eighteen *upacāras*, and it consists in the immersion of the worshipped image in five substances, the *pañcāmṛta* (five ambrosias), i.e. milk, *curds*, (a kind of yoghurt), *ghee* (clarified butter), honey and sugar. The image must be immersed in that order so that the sugar removes the grease of the other components. Then bathing in pure water follows. All this provided that the image is not made of clay or painted. If all five substances are not available, water with basil leaves can be used, the plant dear to the god Viṣṇu. After the *snāna* the water is consecrated and sipped (*ācamana*, another

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30 S.N. Das Gupta, *Yoga Philosophy in Relation to other Systems of Indian Thought*, Calcutta 1930, pp. 11–12 and 330.

31 G.W. Briggs, *op. cit.*, p. 259. The dating of the *Yoga-sūtra* is controversial, but it is only one of the many manuals on this discipline. Generally it is thought to date from between the II century B.C. and the V century A.D., and therefore a long time before the *Bhāvopahāra*. For a list of yoga (understood not as the philosophical school) texts, see G.W. Briggs, *op. cit.*, pp. 251–257. There are also numerous current books and manuals on yoga, especially on Haṭha-yoga.

32 *Kaṭha-Upaniṣad* IV, 10, 11 in the translation by E.R. Hume in *Thirteen Principal Upanishads, Translated from the Sanskrit, with an Outline of the Philosophy of the Upanishads and an Annotated Bibliography*, Oxford 1921, pp. 359–360.

upacāra) and sprinkled on the heads of the officiant, his parents and friends. This water is called *tīrtha*[33].

One of the Tantric ritual is *snāna*, the bath of the *sādhaka* himself. He can take several forms of bath, one after the other. But the real bathing does not consist in a ritual practice.

Abhinavagupta says that the bathing is not something different and indipendent of the *mantras* (that accompany every *upacāra*), of meditation and of yoga. Each one of these baths is also twofold, both inner and outer. The inner bath consists in an inundation of the ambrosia that resides in the *dvadaśānta*,...[34]. But the true bath "consists in the immersion of the body in the white ash born from everything, burnt, as fuel, by the fire of one's own knowledge bursting forth. Those who have performed the bath and satisfied the various deities must then proceed to purify the principles that constitute the body. What is the supreme impurity? This impurity is the idea that these principles, that are in reality identical do Śiva, are separated from Him. Purity consists in the suppression of this idea"[35].

The lotus is the living wheel (*cakra*) of the energies of the cognitive and sensory faculties. The periphery is connected to the centre, or Heart (*hṛd*), by its numerous spokes, the energies of the organs, that come and go from the heart to the periphery in concentric circles. The whole cosmos and the human body is a complex of circles subordinated to each other. This energy is like a circle of fire produced by a blazing firebrand, swung around quickly; it is both a circle and a movement. In the heart the energy blazes more strongly. It is a living wheel whose spokes, like the lotus that opens in the morning and closes in the evening, emanate from centre to the periphery and vice versa, as the Master of the Wheel, Śiva emits and reabsorbs the universe into himself. The lotus of the heart (like the flower), the symbol of purity and radiance, is the source of energies, each in its turn constituted by a whirling circle. This group of energies is the cosmic wheel. The lotus expands and unfolds in the fifty phonemes (of the *devanāgarī*), and closes up again in several stages. In the first it takes the aspect of nine circles, the five activities of Śiva

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[33] TĀ XV, 75–78. *Nṛsiṁhapurāṇa* quoted in the PP p. 34.

[34] On ritual bathing, see Abhinavagupta, *Tantrasāra*, ed. M.R. Śāstri, KSTS, XVII, Bombay 1918, pp. 129–131. He affirms that the bathing is an immersion in the Great Bhairava. On the rite of bathing and on the various kinds of bathing, TĀ XV, 38–79.

[35] R. Gnoli, *Luce*, cit., p. 168.

On the mystical bathing, in the Self, see VBh 152. On the inutility of outer bathing, LV 32.

(creation, maintenance, destruction, obscuration and grace), his three eyes (knowing, means of knowledge and knowable) and the wheel of everything. In the second stage it assumes the aspect of the *pañcāvaha* (the 'five fluxes'), i.e. the inner and outer wheels Khecarī–Gocarī–Dikcarī–Bhūcarī presided over by Vāmeśvarī (this is the wheel of the power Vāma)[36]. In the third stage it becomes the seed of cosmic

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[36] On the wheel and on Vāmeśvarī and the powers, see the following passage of the SSaṁ pp. 19–22.

The *Spandasaṁdoha* explains, with regard to the compound *śaktica-kravibhavaprabhava*: "Furthermore *śakticakra* are Khecarī–[19]Gocarī–Dikcarī–Bhūcarī, the group of the various *yoginī* [i.e. here, *yoginī* means the powers of the Lord, the forms in which he is manifested... – translator's note] divided according to the differentiation of external and internal, and the group of heroes implicity denoted by this ['hero' denotes every person who successfully devotes himself to religious practices – translator's note]. ..... The Khecarī–Gocarī–Dikcarī–Bhūcarī wheels, presided over by the [20] Blessed Vāmeśvarī, are explained as being internal and external. Those powers, therefore, that (*yā atra*) [*yatra* of the edited text – p. 20 line 3 – has been corrected to *yā atra* – translator's note] emit the all made of *bhedābheda* (differentiation and non–differentiation) whose essence is differentiation, vomit it and spit it out as the essence of differentiation, and lead it from being differentiation and non–differentiation to the essence of non–differentiation, are the Vāma powers, that are customarily in opposition to *saṁsāra*. Īśvarī (the Mistress) is the only goddess of these powers [the root *vam* means 'to vomit', *vāma* means 'left', 'contrary', 'opposed'; Vāmeśvarī is She who emits the universe from the Absolute and who opposes the course of *saṁsāra* – translator's note]. Also the wheel of the Vāma powers, since she presides over it, is called 'wheel of Vāmeśvarī'.

Those powers that reside on the plane of the knowing subject are the powers that wander (*caranti*) in the sky of consciousness (*kha*), and for this reason they are called Khecarī. In those purified by a supreme fall of power they have as their essence the emission of the flowing bliss of consciousness and consists essentially in an opening up of one's own nature, or the pervasion, fullness, omniscience, and omnipotence of non–differentiation, since they are not limited by time; on the contrary, in those obscured by *māyā* they are not the bearers of bliss and they move on the plane of the knowing subject having identified himself with the void, they are binding like those constituted by limitation as regards activity – time – impure knowledge [*śuddhavidyā* i.e. 'pure knowledge' in the edited text – p. 20 line 12 – has been corrected to *aśuddhavidyā*, i.e. 'impure knowledge' – translator's note] – passion and necessity.

Go is the word: the Gocarī powers are so called because they wander on the planes of *buddhi, ahaṁkāra* and *manas*, that asre constituted by language, partially denoted by this. In those who are endowed with a fall of power they strengthen pure determination, pure presumption and pure conception, on the contrary, in the others they serve the opposite purpose.

And the Dikcarī powers are so called because they wander in the directions (*dik*), on the planes of the ten external senses. Their essence is the shining of non–duality in those who have been touched by grace, on the contrary, they cause the others to fall into the perception of duality.

variety that arises from the word (which, as we have seen, has binding or liberating power, depending on whether one notices differentiation or sees

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Bhū is the plane of the knowable whose essence is the pentad, i.e. form etc.: on this wander the powers which for this [reason] are called Bhūcarī, coextensive with it through the condensation [21] identified with it; they are those that shine in those who have been awakened as the body of the light of consciousness, while in others they display a nature that is the source of limitation in every sense.

Thus, the four internal wheels Khecarī–Gocarī–Dikcarī–Bhūcarī are made to pour forth by means of the power of Vāmeśvarī, since they are the cause of the manifestation of Apara – Parāpara and Para [the powers of the Lord are converted into the cogitations, identified with the phonemes of the alphabet, under which the goddesses Parā, Parāparā and Aparā are engendered, who denote the Pure Śiva, Pure–impure and Impure path, and continuously emit the group of mothers Aghora, Ghora and Ghoratara (TĀ III, 65–81). Consciousness itself is *pratibhā*, supreme intuition or supreme vocality. The three goddesses or hypostases of consciousness are precisely Parā, Parāparā and Aparā. Their mantric forms are the three *vidyā* (TĀ XXX, 20–26, 28). On the rise of the phonemes see an extract of the *Paratriṁśikāvivaraṇa*, transl. R. Gnoli, included in *Luce*, cit., Chap. XXX, p. 396 note 2 – translator's note] they are called Extremely Terrible – Terrible and Non–Terrible (Ghoratara – Ghora and Aghora), these are associated with the multitude of corresponding heroes. As the *Pūrvaśāstra* said: "The powers that make the limited souls, attached to the objects of the senses, plunge lower and lower, embracing the limited souls and the Rudras, the Extremely Terrible, are called Aparā (the Lowest).

Those that first give rise to attachment to the fruit of the mixed *karman* [the *karman* can be pure or mixed. The pure one bears either good or bad fruit, the mixed one bears mixed fruit (R. Gnoli, *Luce*, cit., Appendix III, pp. 839–856) – translator's note], that obstruct the path to liberation, are called the Terrible, the Parāparā (Supreme–Lowest).

Those powers of Śiva, the Non–Terrible, that first offer the fruit of the abode of Śiva to the mass of creatures, are called Parā (Supreme) by those who know them [*Mālinīvijayatantra* or *Pūrvaśāstra* III, 31–32, 33. Kṣemarāja also quotes this verse in SN III, 13. As Abhinavagupta says in TĀ III, 30, the differentiations of the power of Śiva are infinite, but they have a threefold division, due to his different aspects – translator's note]. Moreover, the external ones, presided over by Vāmeśvarī, are the Khecarī–Bhūcarī–Gocarī and Dikcarī wheels.

The Khecarī are the incorporeal ones that wander in the ether: he who is born of sexual practice presided over by their volition, in which there is a rising of the reawakened pure power, is said to be born from a *yoginī* uterus. Since in the *Tantrāloka* it is said: "According to the *Kālīkulatantra*, there are other wives of masters who, without a determinate body, take pleasure, unperceived, with this or that body, whenever their desire is aroused. The *kaula* shines in those who are born from these unions". [TĀ XXIX, 43–45. Abhinavagupta himself, in the invocations at the beginning of the TĀ and PTV, alludes to the special rites that governed his conception, so that he is a *yoginībhū*, son of the *yoginīs* – translator's note].

The Gocarī, for their part, who take pleasure from attracting the [22] essence of the heart of the *paśu* (animals), expressed in the word *go* (oxen), on the basis of the same process serve to realize for our own self and for the *paśu* (*svātmanaḥ paśūnāṁ ca*)

the whole as identified with Consciousness, with God himself). In the fourth it is the supreme energy, Śakti; in the last it is revealed as the pure reflective awareness of the self. The simultaneous or temporal contemplation of the wheel is the empowered means, *śāktopāya* [37].

Abhinavagupta says that this wheel of Śiva, surrounded by the powers, must always be meditated on, even when everything is dissolved, as the great, rotating, real expression of the superabundance of one's own self. Once knowledge has been purified through the bathing, that consists in immersion in the self recognized as identical to everything, that is none other than Śiva, God is thus worshipped.

A sacrificial vessel (*arghabhājana*) [38] is made for You with the blood

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the various perfections. They are those that attract the *paśu* both of one birth and of up to seven births [in the TĀ XVI, 63–64, on the subject of offering animals during one of the initiation rites, Abhinavagupta says that the animal that is superior to all is the one that has had six births, i.e. that has been sacrificed and reincarnated six times, because it is purified like gold through cooking. H. Brunner, in *Un Tantra du Nord: Le Netra Tantra*, Bulletin de l'École Française d'Extrême Orient, Vol. LXI, Paris 1974, p. 183 and note 2, says that the term *paśu*, as regards the sacrifice the *yogins* offer to Śiva, denotes ordinary human beings, who are compared to vulgar cattle. According to H. Brunner, Abhinavagupta used the teachings of this chapter (XX) of the *Netra* in the passage in the *Tantrāloka* on the sacrifice of animals. *Svātmanaḥ paśūnāṁ ca* in this case would be interpreted "also for the own self of the *paśu*" – translator's note].

The Dikcarī, for their part, that wander everywhere like a wheel in motion (*bhrāntacakravat*), usually impart the Supreme–Lowest perfections (Parāparā).

The Bhūcarī, for their part, according to their own nature end up outside particles of this or that deity differentiated in various ways according to fullness, non–fullness and so on, just as saffron, cocoanuts etc. grow in various kinds of earth such as yellow earth, etc. [yellow earth is an alluvial soil, know in Kaśmīr as *karewa* – translator's note] (E. Garzilli, *Lo Spandasaṁdoha*, cit., pp. 29–33).

[37] The concept of *cakra* is typical of the Krama school. On the Krama system see N. Rastogi, *op. cit.*, who has included an extensive, all–inclusive bibliography of the texts of this school. On *cakra*, R. Gnoli, *Luce*, cit., pp. 169–175, "The rising of the wheel of consciousness". On the 'lotus' and the divine energies, Abhinavagupta, *Dehasthadevatācakrastotra*, ed. K.C. Pandey, in *Abhinavagupta*, cit.; in French, L. Silburn, *Hymnes*, cit. On the 'heart', *Mahārthamañjarī* and *Parimala* by Maheśvarānanda, KSTS, XI, ed. M.R. Śāstrī, Śrīnagar 1918, *śloka* 11–14, 21–22, 52, 56, 62–63, 69. It has been translated into French, with extracts from the *Parimala*, by L. Silburn in the Publications de l'Institut de Civilisation Indienne, série in–8°, Fasc. 29, Paris 1968. See also PrHṛ comm. on *sūtra* 18; VBh 49.

[38] *Arghabhājana* = *arghapātra*. The term also refers to the receptacle containing the water offered to the guest. On the sacrificial vessel and the rites it is involved in, TĀ XV, 288–295.

combined with the gross elements (*bhūta*)[39] that have come out, in the cup (*kandala*)[40] [of the corpse] that is the corporeal time of the Great Destroyer (Mahākāla)[41]. 8

Arghya is one of the *upacāra* during the *pūjā* and consists in the offering of a vessel (*arghapātra*) containing water mixed with other elements[42]. But the real sacrificial vessel is the cranium itself containing the blood and elements that constitute the human body and the material universe, the real sacrifice is the offering of oneself.

The purification and offering of the elements (*bhūtaśuddhi*) is a necessary preliminary to Tantric yoga, through which the body, identified with the macrocosm, is like a receptacle that contains the God. Kṣemarāja says that this means of purification is equivalent to meditation and characterizes the *aṇūpāya* or *āṇavopāya* (minimum means or individual means)[43].

Abhinavagupta says that the rite of worship involving the sacrificial vessel (*arghapātra*) administers, like the other sacrificial actions, identity with Śiva, and those who perform it penetrate into the entire universe that is none other than Śiva himself, in all fullness. The liquid, usually water, that represents the instrument of purification, i.e. of the sacrifice is placed in the sacrificial vessel. After having generally projected it on the body and on the sacrificial vessel, and having sprinkled all the ingredients of the sacrifice with the liquid, either the inner or outer sacrifice is performed[44]. The sacrificial vessel is identified with Śiva, and with the vessel and flowers sprinkled with the water contained in it one's own self is worshipped, by thinking him identical to Him. The sacrificial vessel,

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[39] *Bhūta* (Existings) are the five gross elements that constitute the physical body, i.e. *pṛthivī* or *dharā–tattva* ('earth', the principle of solidity), *āp* ('water', the principle of liquidity), *agni* ('fire', the principle of constructivity), *vāyu* ('air', the principle of airiness), *ākāśa* ('sky', the principle of vacuity). These five *bhūta* constitute the materiality of the sensible universe.

[40] *Kandala* also means 'cheek', 'belt', 'circular section of a column'. I have translated it with *kapāla*, the cranium or skull, which means the round container of the body. In the centre of this is the seat of Mahākāla or of Kālasaṁkarṣiṇī (She who attracts time).

[41] On *Mahākāla* (Great Destroyer or Great Time), see TĀ IV, 165–169. Cf. BU 1.

[42] There are eight other elements, i.e. *curds*, grains of brown rice, *kuśa* grass tops (Poa cynosuroides), milk, *dūrvā* grass (bent–grass), honey, barley grains and white mustard seeds (*Matsyapurāṇa* 267, 2 quoted in PP p. 34). The *arghya* offered to Viṣṇu consists in a bowl containing water and sandalwood paste, flowers and grains of brown rice (PP pp. 34–35).

[43] ŚSVi p. 38.

[44] Cf. TĀ transl. by R. Gnoli, Luce, cit., pp. 453–455, 457, 472.

devoid of the idea of being and non–being, burnt by the fire of the weapon and inundated with the Power is pure, and the liquid contained in it purifies every thing. Thus the Self is worshipped[45].

The sacrificial vessel is the cranium itself, in its centre is Kālasaṁkarṣiṇī[46], the power of Śiva, the Devī or Kālī that is usually the absolute ontological principle of the Krama school, the Tripurā in the Tripura system, the Śakti in the Pratyabhijñā school, the Parā and also the Mālinī (the special arrangement of the letters of the alphabet that gives a particular energy) and the Mātṛkā (the letters and the power of the letters of the alphabet), the Mātṛsadbhāva (Essence of the knowing subjects), She who attracts the three forms of time and causes the inhaling and exhaling. It is the power of Mahākāla ('Great Destroyer' or 'Great Time'), that is Śiva in His form as destroyer of time, maculations, etc.[47].

As the *Śivasūtra* say "*śarīraṁ haviḥ*", the body is oblation[48].

Whatever net (*jāla*) that operates differentiation (*vikalpanā*) to obtain the external object, that even is your Family (*kula*), sovereign of the various means (*dvāra*)[49], that sages must worship (*pūj*). 9

The net is *māyā*. In all experiences and manifestations one must recognize their essential nature, that is Śiva; thus also the sensations of pleasure, pain, etc., will dissolve together with the external aspect and the object[50]. The obfuscating power, the artificer of manifestation is precisely *māyā*, the principle of illusion, thanks to which duality emerges together

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[45] MV VIII, 50–54.

[46] The cranium and the vessel (*pātra*) are two of the eleven supports of prayer or sacrifice, according to Abhinavagupta (TĀ VI, 1–4; TĀ XXVII, 20–29). On Kālasaṁkarṣiṇī see especially N. Rastogi, *op. cit.*

[47] This principle is identified with *spanda* in the school of the same name, and with Śakti in a Krama current.

[48] SŚVi II, 8. In the commentary, verse 149 of the VBh is quoted on the offering of the elements, the senses, the objects of the senses and the mind, in the fire. See also BU 40–43 and PrHṛ, comm. on *sūtra* 12.

[49] *Dvāra* also means 'door', 'entrance' and *kula* in this case means the family of deities that preside over the various doors of the body that are the nostrils, etc. (cf. DDCS).

[50] SK I, 4 and the commentary by Kallaṭa. On *jāla* = *māyā*, TĀ I, 7 (cf. BU 1). On *vikalpanā*, the activity of differentiation, see ĪPK II, 3–5 and MM 40, 46, 49, 58.

with the thirty principles of the impure path that constitute the world and the body. It is the obfuscating power of Śiva [51].

The power of Śiva that causes division and manifests the world is *kula*. Abhinavagupta says, "The *kula* is, the potency, the power, the superiority, the liberty, the vigour, the strength, the mass, the consciousness, the body of Parameśvara" [52]. The Lord is Akula, whose matter is all things and who is absolutely independent of them. This supreme reality is precisely family–less (*a–kula*). But Śiva, transcending the family, has in Himself the power that manifests the family, by which all things are emitted, which are seen by us as external. Also the external object is therefore generated by the family, the aggregate of the divine Powers that are the epression of the sole Power of the Lord that operates division. Of the family of the Powers that constitute all things Śiva is the Lord [53].

Śiva (Nagajākānta) [54], you are worshipped (*pūj*) in the secret *maṇḍala* of deep sleep (*sauṣupta*), that is liberated from all coverings (*āvaraṇa*), in the eclipse (*grahaṇa*) of the moon and the sun! 10

Suṣupta, deep sleep, can be interpreted (with Ramyadeva) as the fourth state (*turīya*) [55]. Śiva is worshipped in the fourth state, the highest, once one has liberated oneself from the veils of the maculation.

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[51] *Ekarase svabhāve· udbhāvayantī vikalpaśilpāni | māyeti lokapateḥ paramasvatantrasya mohanī śaktiḥ* || (MM 17).

[52] TĀ XXIX, 4.

[53] On *kula* see MM 4, SSaṁ p. 2; TĀ III, 65–69; TĀ XXIX, 4; TĀ XXXV, 31–34. See also K.C. Pandey, *Abhinavagupta*, cit., pp. 594–595.

The Krama school, being for the most part Śakti–oriented, stresses the Power a the *sommum bonum*; other schools, e.g. Kula, Pratyabijñā, Spanda, stress Śiva, possessor of the Power. On the mutual influences of Kula on Krama and vice versa see N. Rastogi, *op. cit.*, pp. 54–56 and K.C. Pandey, *Abhinavagupta*, cit., Chap. VI.

[54] Nagajākānta is an epithet of Śiva, and means 'Lover of She who was born of the mountain', i.e. of Parvatī, born of Himālaya (see the first eight songs of the *Kumārasaṃbhava* of Kālidāsa).

[55] BUV p. 16. Or, *suṣupta* really means deep sleep, in that *spanda*, in this state where there is the cessation of the entire range of objects, appears to the experiencer solely as consciousness. The following state, the fourth, is itself the realization of *spanda* (cf. SN I, 18). On the four states of waking, sleeping etc., and sometimes a fifth state, the Beyond–the–fourth (*turīyātīta*), see SK I, 3 and I, 18; ŚS I, 7–10 and ŚS III, 20; ŚSVi I, 7–10. Kṣemarāja in the PrHṛ says that the attainment of the fourth state also in all others is the goal of the *yogin*.

Āvaraṇa-śakti is in actual fact the power of illusion that covers the real nature of things.

The *maṇḍala*, the support of meditation, is the mystical diagram; the external, and reproduces the cosmos, or internal, and is our body, analogous to the universe[56]. The real *maṇḍala* is *suṣupta*. In the waking state (*jagrat*) there is the emergence of the specific knowledge of each object, common to all. In sleep (*svapna*) the knowledge is specific to the particular dreamer. In the third state (*suṣupta*) there are only the latent traces or residues (*saṁskāra*) of every experience, and the knowing subject emerges. The fourth state that comprehends and transcends the others is Śiva, or *spanda*, the vibrating energy of consciousness[57].

The words 'moon and sun' refer to the two states of waking and sleeping: the disappearance of these states permits the emergence of the third state, and, with this, the I[58].

The *yogin* who is not fully enlightened and considers the fourth state as a kind of deep sleep, remains stupefied, whereas he who is not covered by obfuscation is fully enlightened and establishes himself in the ether of Consciousness[59].

In this state the nature of Śiva is enjoyed, which consists in the union of emission, maintenance and destruction[60], where His creative

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[56] On *maṇḍala*, see G. Tucci, *Teoria e pratica del Maṇḍala*, Casa Editrice Astrolabio, Roma 1949; R. Gnoli, *Luce*, cit., Chap. XXXI.

[57] On *spanda*, see E. Garzilli, *op. cit.*, pp. 10–11.

[58] BUV pp. 15-16.

Or the sun represents the means of knowledge and the moon the knowable (TĀ III, 121), *grahaṇa* (from the root *grah*) can mean 'to capture', 'to grasp'. In grasping this apparent dichotomy as experiencer, as knowing subject, one enters the highest state. The moon and the sun symbolize the two breaths, the descending and the ascending, in the *āṇavopāya*; they symbolize the *jñāna-śakti* and the *kriya-śakti* in the *śāktopāya*, and in the *śāmbhavopāya* they correspond to *vimarśa* and *prakāśa* respectively. The *yogin* remains in the experience of *spanda* after having unified *sūrya*, the sun, or *prāṇa* (the ascending breath) and *candra*, the moon, or *apāna* (the descending breath), in the *suṣumnā*, the middle channel and, through this, having ascended to the ether of universal Consciousness, abandoning the sphere of the body. Eclipses of the sun and the moon are traditionally considered to be holy periods and one should perform acts such as the bath in Ganges, *prāṇāyāma*, etc. (P.V. Kane, *op. cit.*, Vol. V, Part I, pp. 241–250).

[59] SK I, 23–25 and commentary by Kallaṭa. SN p. 11. On the vital breaths, see the various texts of Haṭha-yoga on the *prāṇayāma* and, especially, Patañjali, *Yoga-Sūtra* II, 49–55; see also HYP, Chaps. II–IV; GŚ 74 *et passim*. On the *prāṇayāma*, see also M. Eliade, *Le Yoga. Immortalité et Liberté*, I ed. Paris 1954, II ed. Paris 1968 and B.K. Iyengar, *Light on Yoga*, London 1965.

[60] PrHṛ *sūtra* 8 and commentary.

power emits and reabsorbs into itself the whole universe, like man when he breathes [61].

Laya–yoga also stresses the fourth state, the permanent quiet of the mind or dissolution (*laya*), the mental process in which there is a kind of unconsciousness that, as Kṣemarāja underlines, is not obfuscation but full illumination, and neither is it, as the Buddhists say, total void.

"... He who sees emission, maintenance and reabsorption thus unified, without parts, indeed shines as though immersed in the fourth state" [62].

Free from the instability of leaving and non–giving, of coming forth and undertaking, of being and non–being, abiding (*āsana*) [63] is the foundation that is nothing other than knowing, Lord (Pati) of the three worlds! 11

Abiding is the basis of true knowledge, it is the very measure of knowing that is free from the oscillation of dualizing thought, that focuses on the object and on the self, having transcended the differentiation between knowing subject, means of knowledge and the knowable.

The *Śivasūtra* say that he who firmly resides (*āsanasthāḥ*), is immersed without effort in the lake of the supreme ambrosia [64]. One has to be founded on the inner seat, *āsana*, and abandon duality, discursive

[61] It is Śiva himself who possesses the two powers, lunar creativity and solar destructivity, of all things, and of our consciousness – and vice versa. (Cf. PTV transl. by R. Gnoli in *Luce*, cit., pp. 841–842). Or the moon is Śiva and the sun is Śakti. By blending them together the supreme state is attained. (GŚ 74).

[62] TĀ III, 287. See also TĀ X, 268–269.

[63] *Āsana* also means 'seat', 'posture', 'position'. In this sense it refers to one of the limbs of yoga, namely a special position that must be held as long as possible. It is the third of the eight limbs of classical yoga, that are *yāma, niyāma, āsana, prāṇāyāma, pratyāhāra, dhāraṇa, dhyāna, samādhi.* Śivaite yoga consists instead of six limbs, excluding *yāma* and *niyāma*, of which the last is the *tarka*, the right discrimination or right logic concerning the spirit. It is the highest because it leads, if right (*sattarka*), to the recognition of one's own nature that is Śiva. The other limbs are usefull for purifying and transcending the body and the mind; but they are not essential because they concern the non–self and hence do not touch the true nature of the subject, that cannot be external and cannot be modified. They are indirect means, that do not lead to Śiva but prepare our psycho–physical body for pure understanding. (On the introduction of the *ṣaḍaṅga–yoga*, the six–limbed yoga, in place of Patañjali's *aṣṭāṅga* – eight–limbed –, and the impact of Buddhist Tantricism on Krama, see e.g. N. Rastogi, *The Krama*, cit., pp. 58–63).

[64] ŚS III, 16.

thought, thanks to the identification of the *I* with the *you*: right knowledge is founded on the awareness of the non–differentiation between the subjects of knowledge, the means, the knowable and Śiva[65]. Śiva is precisely the Lord of the three worlds because it is He who presides over the knower, the means and the knowable[66].

Āsana is also one of the *upacāras* and refers to the consecration of the place where the officiant sits during the *pūjā* and the place itself, which had to be a woollen blanket or a length of silk or the skin of a deer or fallow deer. But the true *āsana* is inner firmness, residing firmly in the self.

I pervade the foundation that is the seat (*pīṭha*) of the fourth [state] (*turya*), that is supported by the gift of the body, by the light of devotion, by the light of Śakti, Lord (Pati) of the world! 12

Endowed with the fullness of the I, *pūrṇāhaṃtā*, with making a gift of the physical self, with the faith and the light of the Power, one expands, perceives and pervades the foundation of the fourth state.

The perception of the I is twofold: impure, if it is identified with the body, *prāṇa*, the mind, etc.; pure, as in the fourth state, if one experiences the I devoid of physicality and duality, that is Śiva himself. Abhinavagupta says "This meditating applied to the nature of the Lord, whose essence is the non–duality of Śiva and of Śakti, i.e. of the without superior and of emission, is, because it is full of all things, called by the name of I"[67]. It is therefore an outpouring whose nature is Power. When the power of the *yogin* reaches the wheel *dvadaśānta*, twelve fingers above the Brahmā–hole, i.e. above the physical body, and the *yogin* is liberated from the body identified with the physical and with the mental, then he reaches the true I and is liberated. This pervasion is called *Mahāvyāpti*, the Great Pervasion, and characterizes the attainment of consciousness in all its fullness. *Mahāvyāpti* is universal integration because nothing exists outside the dominion of Consciousness, which integrates everything in itself. The fourth state is the total 'I–ness'

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[65] The *Kalikākrama* quoted by Kṣemarāja in the commentary on ŚS III, 16, says: "He who has eliminated the states of being and non–being and is grounded in the inner seat, and has abandoned with non–duality the supreme–lowest trap of discursive thought, ... that reaches the *nirvāṇa*".

[66] BUV pp. 16–17.

"We praise the Lord who is the primary cause of the establishment of the three worlds ..." (StC 64). The three worlds are usually the heaven, the earth and the lower world.

[67] TĀ III, 202–205.

without any relation to the object, corresponding to *Mahāvyāpti*, both at the macrocosmic and at the microcosmic level. At the microcosmic level it is the state that follows that of waking, sleep and deep sleep; at the universal level the *turīya* of consciousness goes with the three *kṛtya* that are creation, maintenance and reabsorption[68]. The *turīya* is in fact so called without any temporal connotation, but solely in relation to the other three states at the microcosmic level. It is consciousness, free from the coordinates of time and space, it is the true I, not contracted any more.

What sage (*budha*)[69] whose spirit (*cetas*)[70], free from the blemish of space, of time, of place, [and] of action, stands firm (*sthāṇu*), performs the invocation (*āhvāna*), etc., and the seeing off (*visarjana*)? 13

Āhvāna or *āvāhana* and *visarjana* or *udvāsana* are the initial and final *upacāras* of the *pūjā* respectively. God is invoked to enter the statue, and the end of the rite a salutation is performed so that he leaves, while special *mantras* are intoned, and always provided that the image is not fixed on a pedestal. In the case where the God is Śiva, and therefore his *liṅga* can be worshipped, if this is irremovable, these two *upacāras* are always omitted.

But who is the illumined one who causes the end of the spirit's quiet state when it stands firm, without the impurity caused by the oscillation and agitation characterized by the coordinates of the objective world, with ritualistic action? When the spirit is indifferent to the sensible world, then one accedes to the highest human condition, interpenetration with all things (*samāveśa*)[71].

The *Svacchanda Tantra* says: "When mental activity has been abandoned, [one] is united [with Śiva] only with consciousness; then one acquires the state of Śiva [and] the imprisoned soul is liberated from the ocean of existence"[72].

And the *Spandakārikā*: "When the perturbation, of him who is

[68] *Sṛṣṭi–sthiti–samhāra–melana–rūpā iyam turīyā* (PtHṛ, comm. on *sūtra* 8). On *turīya* see also ŚSVi I, 18 and cf. the explanation of BU 10.

[69] *Budha* from *budh*, which also means 'to wake up', 'to return to the state of consciousness (e.g. after fainting)'.

[70] *Cetas* is the spirit indifferent to everything, except to the object of meditation. The nature of *cetas* is consciousness.

[71] VBh 41, 49, 53. ŚSVi III, 21.

[72] SvT IV, 437.

incapacitated by his own impurity and ardently desires what he must do, disappears, then there is the highest plane"[73].

With [my] eyes to the sun and the moon (or "that are the sun and the moon"), churning (*manth*)[74] the ocean of Power (Śakti), I offer to Śiva an unguent made with the juice (*rasa*) of the supreme ambrosia (*parāmṛta*). 14

The offering of the unguent (*anulepana* or *gandha*), that may be of various types, is one of the *upacāras*[75].

By visualizing internally Power (the moon) and Śiva (the sun), or merging the knowable and the means of knowledge into the knower, one identifies oneself with Manthānabhairava (Bhairava who stirs), He who, as Kṣemarāja explains, creates all things by stirring His power, and stirs all things by dissolving them in Consciousness, in the Self[76]. The product that ensues, like a liquid, unites and separates the objects of the creation, giving them body and form. It is the process of creation. This ambrosia is the *gandha* to be offered.

In yoga, the two channels (*nāḍī*) situated outside the *meru–daṇḍa*, i.e. the spine, are *nāḍī iḍā*, female, on the left, that is pale and has the nature of the moon, and *nāḍī piṅgalā*, bright red in colour, that has the nature of the sun. The true personification of the ambrosia (*āmṛta–vigraha*) is the Power[77].

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[73] SK I, 9. See also the commentary on *sūtra* 18 of the PrHṛ.

In translating *sthāṇu* = Śiva (according to StC 7), the *śloka* would mean: "What sage whose spirit is free from the blemish of space, time, place and action, performs the invocation, etc., and the salutation of Śiva?". Sthāṇu (Pillar) is a well known epithet of Śiva in his chaste aspect (see MBh and cf. *Hindu Myths. A source book translated from the Sanskrit*, cit., pp. 37–39, 129, 134–137).

[74] *Mathitvā* (in the text) is the gerund of the verbs *manth* and *math*. The first that refers to the action of beating, churning and stirring milk to produce butter, and also of rubbing two sticks together to produce fire. *Math* means 'to steal'. Manthānabhairava (Bhairava who churns) is the Lord of the aggregate of the twelve deities (Sṛṣṭi, Rakta, etc.) and brings to completion the play of manifestation, and the other operations. On Manthāna, Lord of the wheel of Powers, see SN p. 6; SSaṁ pp. 15–23. On the two verby *manth* and *math* see J. Narten in *Die Sprache*, n. 14, 1968, pp. 124 ff. and in IIJ v. 4, 1960, p. 121–135.

[75] PP. pp. 39–41.

[76] SN p. 6 and Kallaṭa's commentary on SK I, 1.

[77] RY XXVII, 51.

The absence of yearning and dominion over the senses (*indriya*) and over the objects of the senses (*indriyārtha*), that have as a consequence passion (*rāga*) and confusion (*lobha*), [are] Your arduous rising (*udvartana*)[78]. 15

Non–attachment and self–control are the first steps towards attaining the domination and purification of the body and the mind, and the discovery of the true I, who is Śiva. He rises, i.e. emerges, when the ideas that remain like an inner substratum, the fantasies or imaginings attached to the sensible world, and to the object are uprooted. But Śiva is not easy to find, it is necessary above all to master the self which is identified with the body, and is born and dies[79]. It is therefore necessary to have complete control of the objects of the senses, that are the *tanmātra*, the five general subtle elements of the perception of the senses (that are *śabda*, that is sound, *sparśa*, that is touch, *rūpa*, that is form, *rasa*, taste, *gandha*, smell).

The senses (*indriya*) to be dominated are the five powers or capacities of action, the *karmendriya* (that are *upāsthā*, that is the power to enjoy passively and to generate, *pāyu*, the power to discard or evacuate, *pāda*, the power of locomotion, *hasta*, the power to take, *vāc*, the power of expression). Or *indriya* means *jñānendriya*, the five powers of perception of the senses (i.e. *śravaṇendriya*, hearing, *sparśendriya*, feeling–by–touch, etc.).

Control of the senses and the objects of the senses is thus to be understood, in the broad sense, as the mastery and subjugation of the *desideratum*.

Tanmātra and *indriya*, that are constituent principles of the universe (*tattva*), are part of the impure path of the creative process (*ābhāsa*) that begins with *māyā* and expresses limited subjectivity. They therefore conceal the real nature of the self[80]. In classical yoga adhering to the moral precepts, such as non–desire, and the control of one's own physical body, correspond to the first two members, *yama* and *niyama*, that are respectively the rules of individual conduct regarding the universe and those regarding the practising individual, i.e. the discipline[81].

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[78] The term *udvartana*, which I have translated with 'rising', I believe to have Kṣemarāja's meaning of *unmeṣa*, i.e. the emerging or the springing forth of the true Self (cf. SN III, 8–10 and also SKV III 8–10). *Udvartana* also means 'rubbing and cleansing the body with fragrants unguents'. The verse would mean «... [are] Your hard rubbing».

[79] Cf. LV 51–54 and 80.

[80] On the process of manifestation, S.J.C. Chatterji, *op. cit.*, pp. 43–167.

[81] YS, Chap. II.

"Such is desire, such is wrath, and they are born from the quality *rajas*, passion, that devours all things, greatly sinful; know that this is, here, the enemy"[82].

With an unclear activity (*kalā*) completely purified, [one reaches] immediately the place (*tīrtha*) of the *bindu*; one must offer to Śiva (Candrārdhamauli)[83] a bath in the juice (*rasa*) of the cessation of this [unclear activity]. 16

The true bath (*snāna*), that in the *pūjā* consists in the immersion of the statue of the god in water (*ācamana*), is here immersion of the *sādhaka* in the juice of the cessation of limited activity. The holy water of the *pūjā* (*tīrtha*) is the holy place (*tīrtha*) of *bindu*[84].

Interpenetrating it, with a bath whose essence is the very Power of Śiva, impure activity is abandoned, that consists in thinking that the subject may be identified with the body, that Reality is the phenomenal world, i.e. assuming the non–self as self.

In the highest centre over the brain there is the *Sahasrāra* (Thousand–spoked) or Lotus Flower of the thousand petals, a kind of cavity that resembles a lotus reversed, in whose body the letters that start with A, Anuttara or Akula, shine, the supreme Śiva. Within there is the full moon that shines with its rays and is damp and cold like nectar. Inside it there is the radiant triangle and, further inside, shines the great void that is the body of *bindu*. The Power without a higher A, obfuscated by the knowable, becomes *bindu* (AṀ). *Bindu* resides within the lotus of the heart and its essence is *nara* (man), Śakti and Śiva. It is a light that is completely independent of the others, and it is an intimate reality without whose splendour the light of the sun, the moon, and fire (or of knowledge, the knowable, and the knower) would not exist. This light, 'dot (*bindu*)' of Śiva, has the nature of ambrosia and its essence is three emissions. From the desire to emit that is in it and that is manifested in the creative power, through a perturbation (*kṣobha*), the real emission is born[85]. *Bindu* is thus a power of Śiva, through *bindu* Śiva himself is known. The last vowel is the emission from which all the consonants are born. *Bindu* is precisely an expression of this emission, which has five aspects, outer, inner, in the heart, in *nāda* (sound) and on

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[82] BhG III, 37. See also BhG II, 55–63. Cf. LV 95.

[83] This epithet of Śiva means 'Half–moon–crested'.

[84] On *tīrtha*, see BU 7.

[85] TĀ III, 133–148.

the supreme plane. And the emission is the totality of the sounds, the *mātṛkā* and the *mālinī* (made by the letters of the Sanskrit alphabet).

This totality represents the entire manifestation and lines in the *bindu*. Kṣemarāja says that *bindu* is *cidghana*, 'mass of consciousness', and it is such because it is made by the manifestative forces, united, compact, in one point. *Bindu* is precisely *anusvāra*, the nasal sound, because A and HA, united together in AHA, with the nasal marked as a dot above the last letter, become AHAṀ [86]. Thus *bindu* transforms Śiva (A) and Śakti (HA) into *ahaṁ*, the I himself, and represents the fact that although Śiva is manifested through Śakti, he remains undivided (*avibhāgavedanātmakabindurūpatā*) [87]. The yoga practice of the ascension of the Kuṇḍalinī, the 'Coiled' energy, and the functioning and the rising of the breath (*uccāra*) with the reciting of the *prāṇava* AUṀ (or AHAṀ)/OṀ, is emphasized in the way of energy or empowered means (*śaktopāya*). In the *Svacchandatantra* this ascent is illustrated in twelve stages, that correspond to the six voids. The first three stages consist in reciting. The fourth stage consists in the moment in which the three phonemes A, U and Ṁ are identified with each other, when *bindu* or *anusvāra* appears, that symbolizes the condensed energy of the word. Under the dot, the phonemes rest in an undivided mass [88].

In the *devanāgarī* alphabet *bindu* is represented as a dot above a semicircle, the *anunāsika*, and the semicircle is explained as a half moon (*ardhacandra*). And it is the half moon or crescent moon, that in traditional iconography decorates the head of Śiva who is, for this reason, Candrārdhamauli (Crowned by the half-moon).

After drying ourselves with a cloth (*vastra*) that stretches as high as the sky of our own awareness, we sprinkle the waters of Consciousness, Your Worship (Bhavat)! 17

After the symbolic bathing in *bindu*, we dry ourselves with a cloth

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[86] According to Abhinavagupta (TĀ III, 204–205) the two phonemes A and H comprise all the other 48 of the *devanāgarī*. (In fact, on the basis of the grammatical rule of the *pratyahāra*, in mentioning the first and the last phoneme, for the sake of brevity, all the others are understood). Therefore *ahaṁ* comprises within itself the whole all, that finally dissolves in Śiva (A).

[87] PrHṛ comm. on *sūtra* 20. Abhinavagupta says that *bindu* is the light of pure consciousness (TS pp. 14–15).

[88] SvT IV, 254–260. On *bindu*, SK I, 19 and Kallaṭa's commentary; ŚSVi II, 3; StC 7; VBh 4 and 36–37. On the practice of reciting AUṀ or OṀ and on *bindu*, the supreme light, that is its sign, see GŚ 84–89. On *nāda* (sound) and *bindu*, TĀ III, 200–202; LV 15.

that stretches as high as the sky of the illumination that has occurred (or that stretches upwards, until it touches the sky of illumination). The water used for this bath is now the water of consciousness itself.

In the *pūjā*, after the immersion and drying of the statue of the god, the sacred water is used for the *ācamana*, namely, to sip it from the palm of the hand and sprinkle on the heads of the officiant, his relatives and friends. *Vastra* is the offering of garments.

Your limpid water (*pādya*), that flows forth imperishable from the mountain of the complete renunciation [of the separation] between knowledge and knowable, grants me supreme inner bliss. 18

Pādya is the water to wash the feet of the statue. In the *āntara–yāga* that water is *amṛta*.

The waters of Consciousness, of immersion in the Self, spring from a clear vision of the world, that leads to divine joy.

St. Augustine says: "... I asked my inner self about God, and He replied, 'your God is within you, He is the life of your life' ". And again: "... if then the God whom through such manifestations (flesh, earth, sea, air, dreams, etc.) we have learnt to love, revealed Himself directly, without such mediation, precisely as, just now, we have risen above ourselves and we have touched in a flash of intuition the eternal wisdom that dwells above all things; if, finally, this vision of God should be prolonged for ever and all the other inferior modes of vision be abolished; so that this alone should enrapture and absorb the contemplator, and penetrate into him in mystic joy, and our very life were always similar to the moment of clear intuition and inspiration to which we were lifted up, is this perhaps what is meant by the words 'Enter into the joy of your Lord'?" [89].

The water that drips from isolation (*kaivalya*) swept away, from the cavity of the temple that is *spanda* [90], with an emanation of intense bliss, the very water [of the ceremony] (*ācamana*), Lord (Vibhu)! 19

Spanda is the spiritual vibration without movement in itself, but that

[89] A. Augustins, *Confessionum*, Book X.

I read *nirjara* (imperishable) instead of *nirjhara* (waterfall) of the text. (The interchange of *ja* and *jha* in Kashmiri Sanskrit MSS is very common).

[90] On *spanda*, SK and SSaṁ. Cf. also BU 39 and explanation.

is the cause *sine qua non* of every movement, every manifestation. It is the dynamic energy of consciousness, it is conscious activity beyond the spatio-temporal coordinates and the pure Act, not focussed on the object, it is the Reality in which the I recognizes himself that dances in the disclosure of self, veiled by an egoic and limited perception. *Spanda* is actively experienced itself, it is the outpouring in ourselves, it is the vibration of the consciousness of the knowing subject and, as such, it is the reality that underlies and unifies knowing subject–knowledge–knowable.

Sāmānyaspanda ('generic' or 'universal *spanda*') is the temple from which gushes, like water from the cavity of the mountain of the complete renunciation of the separation between knowledge and knowable, the water of Consciousness, the stream of intense, namely, undivided bliss[91]. The water of this flow comes precisely from the mountain of isolation (*kaivalya*) which is, as Kṣemarāja says, the mind's withdrawal from its objects, namely *pratyāhāra* (which is one of the limbs of yoga), and it is also the withdrawal of the senses from their objects[92]. Ramyadeva says that the juice of isolation corresponds to the reabsorption, *saṁhāra* (which corresponds to the destruction of the phenomenal world and, as such, is one of the acts of Śiva)[93].

With the emergence of the Self the objective world dissolves. The state of isolation is also, in the divine means of realization (*śāmbhavopāya*), the experience of the *yogin* who is always enlightened, who has an intuitive and total vision of the One, and perceives the Self as the Absolute, that is not distinguished and different from himself. It is total unity, the bliss of union with Śiva[94].

Ācamana in the *pūjā* is the sipping of sacred water from the palm of the band after the immersion of the statue and follows *snāna*.

Rinsing [myself] with the waters of concentration (*dhāraṇa*) I offer at [Your] feet, Śiva (Vṛṣākapi)[95], the effort, of inestimable value, of emancipation from the fivefold knot. 20

91 SK I, 19.

92 ŚSVi III, 5.

93 BUV p. 22.

94 TĀ IV, 212–221; VBh 113. See also YS III, 55 and Chap. IV 'The Isolation'.

95 Vṛṣākapi is an epithet that means 'Man–ape'. In the ṚV X, 86 Vṛṣākapi is a monkey. "Ape is the name of Viṣṇu and later also of Śiva (cf. MBh VII, 202, 136)" (E.W. Hopkins, *Epic Mythology*, Grundriss, Strassburg 1915, p. 204 and 173). On "Mannaffe", see J. Wackernagel, *Altindische Grammatik*, II, 1, p. 251.

The *yogin*, with his body and mind purified by the practice of the *āsanas* and of the *prāṇayāma*, having controlled and introjected the senses with the *pratyāhāra*, goes through another stage along the path that leads to the mystic union, *dhāraṇa*, in which the mind concentrates on a single topic and absorbs it and is completely absorbed by it. In order to attain this state of absolute concentration, the mind must be placated[96]. In yoga the states of the mind are divided into five groups. The first is the *kṣipta* state, in which the mental energies are in disorder, scattered, in a state of neglect. Here *rajas* predominates. The second state is *vikṣipta*, in which the mind is agitated and distracted. The third is *mūḍha*, and it denotes a mind that is obtuse, slow and confused; here *tamas* predominates. In the fourth state the mind is *ekāgra*, namely attentive and concentrated, ditrected towards a single goal; here *sattva* prevails. Once this point is reached, however, one risks becoming egoistic, if one aims at achieving a personal goal. Only *bhakti* can lead the mind to the right aim. Concentration however, sustained and guided by ardent faith, is directed towards God: the state of *niruddha* is reached, in which *manas* (mind), *buddhi* (intellect) and *ahaṁkāra* (sense of the I) are under control and come to be completely reabsorbed in Him. Then the sense of I and you disappears, one attains the sole reality that is Śiva.

In fact *manas* completes the act of perception that is operated by the senses, *ālocana*, that is absolutely incommunicable and therefore subjective; furthermore a certain object or group is selected, excluding the others (*bheda* or *vyavaccheda*, 'duality' or 'distintion'). This permits the distinct object to be associated with a particular group of attributes or sensations: it is *saṁkalpa*, the imaginative power, the operation of conceiving the idea or notion of the object. Then there is the other operation, *abhimāna*, namely self–arrogation and self–conceit, the desire to appropriate the object and assimilate it into one's own sensations or cognitions, into one's own psycho–physical self.

The experiencing subject identifies with a particular object, due to the sense of the I, *ahaṁkāra*, that is limited to a slice of the knowable.

The other operation is carried out by *buddhi*, the intellect, which is at the basis, and refers subjective experience to a common impersonal standard (operation of the *abhyavāsana*), or brings this back to the inner traces, latent in the subconscious, left by previous experiences (these are the *saṁskāras*). These psychic complexes are therefore the result of operations carried out by the *antaḥkāraṇa* (inner senses), the *buddhi*

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[96] GŚ 7; TĀ IV, 92–94; YS I, 32; YS III, 1 and III, 11–16.

principle, from which *ahaṁkāra* is engendered, and *manas*, and by their mutual interrelations. These operations are carried out by the five capacities of the senses and the five senses of knowledge (*karmendriya* and *jñānendriya*) and by the five primary objects of the senses (*tanmātra*), all constituted by the five physical or gross elements (*mahābhūta*)[97].

By concentrating, the *yogin* therefore frees himself from the five nooses, the psychic complexes or mental functions produced by *buddhi ahaṁkāra* and *manas*, generated in their turn by a perturbation (*kṣobha*) of the three *guṇas* (constituent principles), *sattva, rajas* and *tamas*.

In the *Yogasūtra* the five false beliefs that produce the *karman* are the five *kleśa* (pains), namely *avidyā* (ignorance), *asmitā* (egotism), *rāga* (desire), *dveṣa* (adversion) and *abhiniveśa* (tenacity of mundane existence)[98]. The fivefold mental functions can be pure or impure, caused by these *kleśa*[99].

Śiva (Girīśa)[100], [You] are worshipped (*prapūj*) with three words full of the fragrance of the Consciousness that expands in the garden of the fourth [state] (*turīya*), with the flowers of the hymn. 21

During the *devapūjā*, one of the *upacāras* is *naivedya* or *upahāra*, the offering of food or flowers to God[101]. And the *upahāra* is the hymn itself, whose verses are full of the perfume of Consciousness like flowers growing in the garden of the fourth state, the state of Śiva[102].

After breaking the shining hole of Brahmā by the sharp (*śikhā*)[103]

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[97] Cf. BU 15. On the *antaḥkāraṇa* and their operations, TĀ IX, 220–240 and YS IV, 4–28. See also S.J. Chandra Chatterji, *op. cit.*, pp. 95–119. On the principles from *prakṛti* to *mahābhūta*, MM 20–26.

[98] YS II, 3–13.

[99] YS I, 5–11.

[100] 'Lord of the Mountain'.

[101] The garlands offered to Śiva are composed of particular flowers and plants (PP p. 210).

[102] On *turīya*, see BU 10 and 12. On the garden of Consciousness, cf. BU 47.

[103] *Śikhā* also means 'flame' and 'tuft or lock of hair on the crown of the head'. The tuft distinguishes orthodox Hindus from barbarians (*mleccha*) and generally symbolizes superiority and excellence.

In TĀ (VI, 21–28 XXIX, 259) it means *prāṇa*. "Now, when, during the sacrifice, etc., this tuft (*śikhā*) is fixed, it then, since it is stripped, is of the same nature as Śiva" (TĀ VI, 22). J explains that the fixing of the tuft is none other than a continual meditation on the power of breathing, obtained through constant attention on the beginning, the middle and the end of every respiratory act. With both these meanings of *śikhā*, the sense of the *śloka* remains essentially unchanged with regard to my translation.

weapon (*astra*) that is the fire of breath (*prāṇa*), it appears (*ābhāsa*) like a stick of incense (*dhūpavarti*): it is the *dhūpa* for You (or «the manifestation (*ābhāsa*), like a stik of incense (*dhūpavarti*), is the *dhūpa* for You"), Śiva (Nagajādhava)[104]. 22

One of the *upacāras* during the *devapūjā* is *dhūpa*, the offering of incense.

The weapon (*astra*) is so called because, Ramyadeva explains, it protects (*trai*) or because here Śiva emerged, arose. The *astra* is the *mantra* PHAṬ that rapresents a weapon[105]. Often the body is described as the temple or house of Śiva, and the nostrils give access to His domain. Guarding the nostrils, the doors of the body, there are the two breaths *prāṇa* (exhalation) and *apāna* (inhalation), that also represent the daughters of Śiva[106]. The technique of the suspension or retention of breath, after a full inhalation or followed by a complete exhalation is called *kumbhaka* and is extensively explained in manuals of yoga[107]. With the techniques of breath control (*prāṇāyāma*), one of the limbs of yoga, the circulation and retention of *prāṇa* awaken Kuṇḍalinī, the energy that lies coiled like a serpent in the *mūladhāracakra*, the centre, or wheel, located in the pelvic region. Passing through the various centres, located in different parts of our body along the spine and in the head, Kuṇḍalinī ascends to the hole of Brahmā (*Brahmarandhra*), located at the top of the head, that is surmounted by a final wheel, the *dvādaśānta* (end of the twelve), twelve fingers above. This inner reawakening and the ascent of Kuṇḍalinī along the central channel, the *suṣumnā* located in the spine, through the *prāṇayāma*, correspond to the extinction of the phenomenal world, of all the knowable, the *ābhāsa*, that burns and is consumed like a stick of incense that burns from the top. In modern Sanskrit *dhūpavarti* is a kind of cigarette. The *yogin* whose energy has reached the *dvādaśānta*, emerging from the Brahmarandhra, is completely united with Śiva, he is liberated.

The reawakening and the guidance of Kuṇḍalinī are also a way of

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[104] Nagajādhava means 'Husband of She who is born of the Mountain'. *Ābhāsa* means also 'appearance', 'semblance', and 'splendour'. This half verse could mean «The *dhūpa* for you, Śiva (Nagajādhava), has the appearance similar to a stick of incense».

[105] "..., *Saiva astāt trāyate iti astram, atha vā niṣkalanāthoṣtra uddhṛtaḥ*", (BUV p. 24). On the ritual connected with the *astra*, see the *Somaśambhupaddhati*, cit., Vol. I, pp. 1–277 and Vol. III, Chap. VIII. On various *mantra*, TĀ Chap. XXX.

[106] See DDCS.

[107] GŚ 33–53. HYP I, 34 and II, 51–55. Cf. LV 25, 33–34 and 56–57.

There are ten doors in the body, and ten *nādi* or nerve channels lead to them and in each one of these a vital breath circulates (cf. GŚ 31–32).

describing becoming conscious, the diversion and the sublimation of sexual energy, overcoming it. With *prāṇayāma* in fact desires are controlled, the senses are checked and the mind is calmed. As regards this subject the cart is often given as an example. This could be the individual consciousness[108] yoked to a pair of horses that are equally powerful and antagonistic, *prāṇa* and *vāsanā*, fancy, the impression of anything remaining unconsciously in the mind, that generates desire. The cart moves in the direction of the stronger horse and for this reason the *yogin* concentrates on his breathing, to calm and regulate the mind from its incessant motion deriving from the desire for objective reality. Thus the sphere of the knowable, the objective world, is burned: this is the real offering to God.

The *ābhāsa* ('appearance', 'manifestation') is in fact the manifestation as manifest form of the Absolute. It is subdivided into thirty–six or thirty–seven principles or categories (*tattva*), successive emanations from the subtlest to the grossest (the five *bhūta*), that represent the whole sphere of creation according to two paths: the pure path, where the principles are Śiva himself and His powers, and the impure path. Here *māyā*, the principle of illusion, transforms these powers from being absolute to being limited and generates, with the concourse of the principle *prakṛti* ('matter', constituted by three *guṇa*) the manifestation of the individual and of his inner senses and of the subtle and gross elements that constitute the senses and the physical world[109].

[108] Cf. BU 38.

[109] On Kuṇḍalinī, M. Tara, *Corps Subtil et Corps Causal. Le six cakra et le Kundaliniyoga*, Courrier du Livre, Paris 1979; L. Silburn, *La Kuṇḍalinī ou l'Energie des Profondeurs*, Les Deux Oceans, Paris 1983.

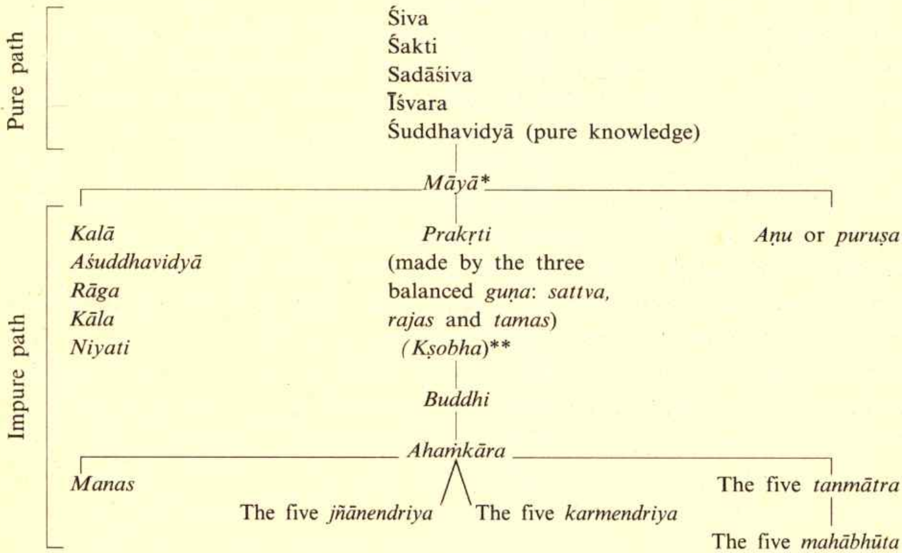
On *ābhāsa* or *ābhāsana*, the process of manifestation, see PrHṛ 11 and commentary; SSaṁ; TĀ, Chap. IX *et passim* and cf. BU 15.

The supreme (*para*) unbeaten (*anāhatā*[110], word that resounds in the supreme inner abode, that is the bell (*ghaṇṭā*), having within it the verse and the sense (*granthārtha*), caused to sound in front of Śiva (Śambhu). 23

During the *pūjā* a bell is rung at the main offering. The Tantric ascetic offers the ringing of a bell represented by unstruck sound (*anāhatadhvani*) during the *āntara–yāga*.

In the controlled circulation of breath, during the *prāṇayāma, varṇa* (phoneme), *pāda* (word) and *mantra* (formula) spontaneously or voluntarily arise. The sole phoneme not produced by the vocal organs is the soundless sound, common to all the other sounds. It is *anāhata*, the very essence of Bhairava, the Mātṛsadbhāva, the supreme Parā[111]. According to Kṣemarāja (SN on III, 10) is a generic sound representing all undifferentiated words.

Table of the thirtysix principles (*tattva*)



* *Māyā*, together with *kalā* (limited power), *aśuddhavidyā* (impure knowledge), *rāga* (affection), *kāla* (time) and *niyati* (necessity) are called the six *kañcuka* (armours).

** Through *kṣobha* ('disturbance' or 'shaking') *sattva, rajas* and *tamas* become unbalanced.

110 *Anāhata* means 'not produced by the impact' of two things or the vocal chords.

111 TĀ VI, 216–218.

Yoga says that it is perceptible in the region of the heart, in the centre of the red *anāhatacakra*, immediately above the lotus of the navel (*nābhipadma*) [112]. Here reside the letters from *ka* to *ta* (from the gutturals to the dentals). In this centre there is the tree that grants all desires (*kalpataru*), that leads aspirants to liberation, and the jewelled altar, the seat of mental worship.

Anāhata is a sound that has the very nature of Brahman (*śabdabrahma*), the supreme principle of the very essence of the *ātman*, the I. It is also the region of *vāyu* (air), hexagonal, the seat of the property of motion. *Anāhata* is Śiva himself, the Parā Vāk [113].

The reawakening of *anāhata nāda* is said to occur after two weeks of *prāṇayāma* practice, when it is manifested as gross. Gradually, if the practiser concentrates on this sound, it becomes increasingly less intense and other sounds arise. The mind then becomes increasingly calm and, when it has become completely tranquil, the last stage of yoga can be induced, or rather the last state of yoga is entered, *samādhi* or interpenetration with all things, ecstasy [114].

This inner resonance is produced by Śiva himself who is *sakala* (whole), namely, He has within himself the differentiated aspect of *vācya* and of *vācaka*. *Vācya* ('what is said') is the literal meaning correlated by convention to a particular phonic sequence. It is not the meaning of language or poetic meaning itself, but serves to communicate it; it is the explicited of it. *Vācaka* ('what it says') is the signifier, and is coincident *in primis* with the word. It is the very meaning (*artha*) of the phonic sequence of the word, or of the verse, it is the expliciter. Śiva is therefore the supreme Word that has within Him *vācya*, the verse, and *vācaka*, the sense. *Anāhata* is Śiva himself because Śiva's power of expansion is precisely manifested in the six paths (*adhvan*), three characterized by the signified or conscious light, *prakāśa*, and three by the signifier or reflective awareness, *vimarśa*, that constitute the unfolding of Śiva in the couple Śiva–Śakti, He with His Power. Each of the six paths, *vimarśa* corresponds to Śakti (subjective and temporal path), *prakāśa* to Śiva (objective and spatial path), is the manifestation of *spanda*, the vibrating energy of the Lord, and it occurs on three planes, the supreme, the subtle, and gross, corresponding respectively to *varṇa* (phoneme), *mantra,*

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[112] A gloss to the edited text (BUV p. 25) says: "*Pare dhāmni dvādaśānte*", therefore the dupreme abode would be the *dvādaśānta* (cf. BU 22).

[113] BU 4, 26 and 36. Cf. LV 33.

[114] GŚ 101; ṢCN 22–27; VBh 38. See also S.C.V. Rai Bahadur, *An Introduction to the Yoga Philosophy*, Allahabad 1915, Introduction.

pāda (*pāda* is the fourth part of a stanza, a line or verse) and *kalā* (force), *tattva* (category) and *bhuvana* (world)[115].

I light, Blessed One, the end point (*śikhā*)[116] of Śakti shining with the fire of the bulb (*kanda*), that is similar to the pointed flame (*śikhā*) of a lamp (*dīpa*), in order to remove the shadows of obfuscation (*moha*). 24

One of the *upacāras* of the *devapūjā* is *dīpa*, the offering of a votive lamp that symbolizes the divine light itself. But the real lamp to be lit is *bindu*, is a general light that expresses all the knowable. It is like a fire that is lit in the circulation of the vital breath that starts from the bulb and reawakens the Power[117].

In yoga practice the Coiled Power, Kuṇḍalinī, goes back up the middle channel (*suṣumnā*) that extends from the centre of the *kanda* to the head. The *kanda* is located between the anus and the genitals (it is also called *guhyastha*, 'the secret place') and is similar to a bird's egg and four fingers wide. All the 72,000 *nādīs*, start from the *kanda*[118].

Kallaṭa says that *bindu*, together with *nada* (sound) and *rasa* (taste),

[115] MM 27. SK TĀ chapt. IX–XI. III, 10 and Kallaṭa's commentary. PrHṛ 8 and commentary. VBh 56–57. On *vācya* and *vācaka* see also V. Mazzarino, *Dhvanyāloka, i principi dello dhvani*, Einaudi Editore, Torino 1983. On the Supreme Word see also P. Filippani-Ronconi, *op. cit.*, pp. 65–102.

The six paths (*ṣaḍadhvan*) may be schematized as follows:

Plane	Śakti *vimarśa* *vācaka* or *śabda* subjective temporal order (phonemic manifestation)	Śiva *prakāśa* *vācya* or *artha* objective spatial order (cosmogonic manifestation)
Supreme (*para*) (undifferentiated)	*varṇa*	*kalā*
Subtle (*parāpara*) (undifferentiated–differentiated)	*mantra*	*tattva*
Gross (*apara*) (differentiated)	*pāda*	*bhuvana*

[116] On the various meanings of *śikhā*, cf. BU 22.

[117] VBh 37. TĀ V, 148–150; TĀ VI, 49–51.

[118] GŚ 25. ṢCN 35–38.

all the supranormal senses, is a disturbing factor and the cause of attachment for the *yogin* who is not fully enlightened, who is not liberated from the identification of the self with the body. The same powers lead to liberation if they are recognized as manifestations of Śiva's power of action (*kriyaśakti*)[119]. Thus *bindu* illuminates the darkness of ignorance of the true nature (*moha*).

From the point of view of the means of realization, in the *āṇavopāya* (minimum means) *bindu* and *nāda* symbolize *prāṇa* and *apāna*; in the *śāktopāya* they symbolize *pramāṇa* (means of knowledge) and *prameya* (knowable); in the *śāmbhavopāya* they symbolize *jñāna* (knowledge) and *kriyā* (action); finally in the *anupāya* (no–means), they symbolize *prakāśa* (light) and *vimarśa* (thought)[120]. The *bindu* is lit to overcome ignorance, it is the end point of Kuṇḍalinī that starts from *kanda*.

Let those desiderous of liberation, in order [to attain] final emancipation, really seize (read "*samālambhanam eva*") the lunar digit (*kalā*) of Śiva (Candrakīriṭin), [that is full of] the ambrosia of the abandonment of activity. 25

The crescent moon, one of the sixteen digits or *kalā*, (every *kalā* corresponds to a sixteenth of the moon's diameter), is the diadem that decorates Śiva's brow, in traditional iconography. Here He is called 'Decorated with the moon–diadem'. According to Hindu tradition, the moon contains sixteen digits, each containing a certain amount of ambrosia. The first fifteen parts wax and wane continuously unceasing succession. The indefectible and unalterable substratum of this infinite movement, the pure and permanent element that ensures its continuity and regularity, is the sixteenth part, which, invisibly, nourishes the universe. This sixteenth part is identified with Śarti. The moon

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119 HYP III, 37. See also SKV I, 19; SKV III, 1 and 2, 10, 13–15. Cf. BU 16.

120 Light and thought are the two aspects of the I that becomes phenomenalized in the whole of reality. Light is the pure datum of observation and thought is conscious and reflective activity. They are indissoluble because there is no perception that is different from thought, which unifies the disconnected and discontinuous data of light. Light is therefore in any case reflected, and this reflection is what distinguishes it from the inertia of matter; thought, however, contains within itself the perceptive element. Light and thought are consciousness, the phenomenalization of the I (as Bhartṛhari said, language) that is expressed in the whole of reality. In fact, the whole visible and inner world is composed of *ābhāsa*, the images we see, real manifestations of the strength of the I, of consciousness, that expresses itself and affirms itself through them (cf. PTV pp. 133–143).

illuminates the best part of the object; thus it is said to emanate ambrosia, because the object gratifies the senses[121].

However, he who wants to become liberated must attempt to capture not the light of the knowable, that illuminates the object, but the true light of the abandonment of activity directed towards the object, which gives full knowledge and joy (*amṛta*, ambrosia, in fact, also denotes the mystic bliss that the *yogin* suddenly attains, through illumination)[122].

The abode called *nādaśakti*, free from the three impurities (*mala*), is Your crown (*uṣṇīṣa*), Rudra[123]: the sky has defeated the impediment (*argala*)! 26

Uṣṇīṣa is the bun on the top of Śiva's head.

The power that ascends and that reawakens *nāda* (sound) is the place, whose essence is light, free from the three impurities (*āṇava, māyīya* and *kārmika mala*).

Nāda corresponds to *anāhata*, the purely inner mystic resonance, that Jayaratha calls *anāhata nāda* (inarticulate sound), that is imperceptible and in which all the *varṇa* (phonemes) lie latent in an undivided form[124]. Since all the letters originate from *nāda*, it is therefore called *varṇa* in the broad sense. Abhinavagupta says that *varṇa*, or *nāda* or *anāhata*, arises from the proferring of breath and is natural and continuous in every living creature. It is due to pronouncing, while breathing, the seed of emission *sa* (while exhaling) and the seed of reabsorption *ha* (while inhaling). *Nāda* is therefore expressed in the breathing of every living creature in the *mantra* HAṀSA, normally 21,600 times a day. *Nāda* can be spontaneous, without any effort, and is known as *ajapā-mantra*, or through *anusaṁdhāna* (mental observation), it can be conscious and awaken Kuṇḍalinī: this is really the *para nāda* (supreme sound) or

121 SSaṁ p. 25. Cf. BU 28. TĀ III, 120; TĀ V, 64–66.

122 On the digit of the mystical moon, LV 25, 34 and 69; StC 5; VBh 65 and 157–161. Cf. also BU 15.

123 The figure of the benevolent Śiva developed from the Vedic Rudra, the combatant God that casts thunderbolts from the sky. Rudra does not hold an important position in the Vedic pantheon and is only celebrated in three hymns (ṚV VII, 46, 3; ṚV I, 144, 10; ṚV I, 114, 1) as a separate deity; in some hymns the word Rudra is an epithet of Agni (e.g. ṚV I, 27, 10; ṚV II, 1, 6; AV XVIII, 1, 40). On the etymologies of the word Rudra, cf. J. Muir, *Original Sanskrit Texts on the Origin and History of the People of India, their Religion and Institution*, 5 Vols., Oriental Press, Amsterdam 1967, Vol. IV, pp. 303–4: "Sāyaṇa's Etymologies of the word Rudra".

124 J, commentary on the TĀ I, 90; ŚSVi III, 27; TĀ V, 131.

anāhata. The *anāhata nāda* is symbolized by the *prāṇava* OṀ and, with a constant, intense effort in practising it, the increasingly subtle nine *nāda* arise, in which the *yogin* realizes himself as the Self and the world as an aspect of the Self. Only in the final stage is Consciousness fully realized and the terrain of *māyā* conquered[125].

The shining, immaculate lotus flower of Brahma is Your crown, in order that [You] may awaken the heart submerged by the essence of the nectar of the worship (*bhakti*) of Your Person! 27

The immaculate lotus flower of Brahma is the *Sahasrāra* at the end of the *suṣumnā*, at the top of the head. It has a thousand petals and is white with red streaks and its corolla is turned donwards. The fifty letters of the *devanāgarī* rotate twenty times around its petals. In it there is the sixteenth *kalā*, turned downwards, half–moon shaped and the colour of the rising sun, that emits a trickle of ambrosia.

At the macrocosmic level this wheel with a thousand spokes, whose circumference constitutes the universe and whose centre the heart of the Lord, is the Wheel of divine energies, of which Śiva is sovereign. Also in the microcosm of the body the wheel resides in the *Sahasrāra*. One must awaken, channel and dominate the energies, in order to recognize them as powers of the Lord and become illuminated, by immersing oneself in the ardent faith (*bhakti*)[126].

Hara[127], Your Hāralatā[128], that is the totality of the lotus of knowledge, is the power that is the inner Pervasion (*antaravyāptikalā*) called innate and Your lunar digit (*candrakalā*). 28

Hāralatā is Kuṇḍalinī, the Power in serpent's form. In the *Sahasrāra*,

[125] The nine *nāda*, the mantric stations that mark the path to reach supreme consciousness, are *bindu* (dot), *ardhacandra* (half–moon), *rodhinī* or *nirodhikā* (obstructing), *nāda* (sound), *nādānta* (end of the sound), *śakti* (power), *vyapinī* (pervading), *samanā* (equal) and *unmanā* (supra–mental). There is also a very ancient form of yoga known as Varṇa–yoga or Dhvani–yoga, centred on the *nāda*. On *nāda*, VBh 4, 12 and 145. On *anāhata*, *nāda*, etc., cf. BU 4, 23 and 36.

Argala means a wooden bolt or pin for fastening a door or the cover of a vessel; therefore, also a bar, check, impediment.

[126] Cf. DDCS. MM 18 and 50. SK I, 1; I, 6 and 7. On Śiva, Lord of the wheel of Powers, see SSaṁ with the twelve interpretations of *śakticakravibhavaprabhava* (pp. 15–24). On the lotus flower, cf. BU 16.

[127] On Hara, Śiva as Destroyer, cf. *Hindu Myths, op. cit.*, pp. 133–134, 165 *et passim*.

[128] R (BUV p. 28) explains Hāralatā as the offering (*upahāra*) of the senses made to

the lotus of knowledge, there is the sixteenth *kalā*, the half–moon[129]. The *yogin* whose Kuṇḍalinī has reached this *cakra*, experiences the Great Pervasion (*Mahāvyāpti*) or innate inner Pervasion. In fact by concentrating on the vibrating energy, or *spanda*, that is in the Heart, that is the very Consciousness of the Lord (because, as Kṣemarāja says, the heart is the innermost, most secret and vital organ[130]), when the OṀ is recited and breath control is practised, Kuṇḍalinī ascends; once the limitation of the separation between means of knowledge and knowable has ended, the fire of the breath (*udāna*) is extinguished and one attains the highest stage of energy, *unmanā* (supramental), that is the highest aspect of the word.

The Great Pervasion is not nourished by anything external and objective and is unconditioned[131]. This great universal integration implies that the external is reabsorbed into the internal, into the self, at increasingly higher, subtler and deeper levels of consciousness; as such, Kuṇḍalinī is a destructive and dynamic force that gradually absorbs the whole universe into itself[132].

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the various mistresses of the senses. The term Hāralatā is composed of *hāra*, that means related to Hara (that is Śiva as destroyer) and *latā*, that means a reptile or any sinuous animal or plant, or a twisting vine; it also means a slim, shapely woman. The compound literally means 'Sinuous that belongs to the Destroyer.' (Cf. BU 39).

Latā is any creeping plant used in the *pūjā*. *Dūtī* or *latā* is also one of the names given to the feminine partners in the *Pañcatattva* ritual. This secret Kaula ritual is called also *Ādiyāga* and implies the use of three or five *makāras* (*madya*, wine, *māṁsa*, meat, *maithuna*, sexual union, *matsya*, fish, and *mudrā*) (cf. TĀ Chap. XXIX). The compound would mean 'the partner who belongs to the Destroyer'.

[129] Cf. BU 25.

[130] PrHṛ comm. on *sūtra* 12.

[131] TĀ V, 44–50 and 105–107; TĀ XVI, 90–94.

[132] MM 32; PrHṛ 8; VBh 77.

In the PrHṛ Kṣemarāja, commenting on the first *sūtra*, explains how the world separated from Consciousness, is nothing ("*nanu jagadapi jato brinnam naiva kiñcit*"), and what the relation may be between the cause, that is Consciousness, and the effect, that is the world. The external world is to be recognized and internalized as the reflection of Consciousness: the *yogin* who recognizes the relation between the I and the world is liberated in this life.

One of the means of attaining Consciousness is the ascension of introverted and balanced breath in the form of energy, through eleven increasingly subtle stages, until *unmanā* is reached, situated in the *dvādaśānta*, twelve fingers above the top of the cranium: once the *dvādaśānta* is reached the energy has now left the body and is united with Śiva.

Of the eleven stages of this ascent, the first three correspond to the recitation (*uccāra*) of the OṀ; the fourth corresponds to *bindu* or *anusvāra*, in which the phonemes rest in an undivided form, in a mass of condensed energy; in the fifth the *bindu* (dot) is pure nasal resonance and is *ardhacandra*, the half–moon, i.e. the semicircle that is graphically depicted

After having extracted it, with the rays of Śakti, from the waterlily (*kuśeśaya*)[133] [that is] every ether (*ākāśa*), may [You] make [us] taste the flow of ambrosia from the moon of Consciousness, Lord of the world (Jagatpati)! 29

During the *devapūjā* to Śiva one of the *upacāras* consists in the *upahāra*, namely the offering of flowers or leaves. Among these, the grass *kuśa.* But the real offering is consciousness itself, the juice that flows from it, after having attained the vacuity of consciousness in the lotus (of the heart) through the intensification of energy, it is the blissful ambrosia of the union with God, Who is the essence of consciousness. The ethers (*ākāśa*) or voids (*śūnya*) are the seven inner stages that the *yogin* reaches as his consciousness gradually becomes introverted and penetrates more and more deeply into itself, through the *madhya*, the interstitial void. This interstitial void is the intermediate point between the contraction and expansion of the Kuṇḍalinī, when the energy contracts burning duality, the external world (in the *nimīlanasamādhi*, the *samādhi* with the

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beneath the dot; then the energy becomes 'obstructing', *nirodhikā*, because the ordinary *yogin* does not usually manage to go beyond this stage; if he succeeds he attains the seventh stage, *nāda*, the wholly interior mystical resonance that is not produced by any external or internal agent (*anāhata*); beyond this there is *nadānta* (end of *nāda*), an even more subtle resonance, that resides in the *Brahmarandhra* (hole of Brahmā) and corresponds to the *śabdavyāpti*, the penetration of sound, in which the vibrating energy is transmitted from the Heart to the whole body; the ninth stage is *Śakti*, power itself, in which the vibration is extremely subtle and extends to the pure knowing subject, impregnating the totality of energies: this is the *sparśavyāpti*, namely the penetration that reaches and contacts; at the tenth stage the energy fills the cosmos, and is total and all-penetrating (*vyāpinī*), it is *vyomavyāpti*, in which the energy, having overcome all obstacles and ties, penetrates everywhere like the ethereal void.

Now the *yogin* is perfectly balanced, the spatial and temporal parameters that define objectivity have fallen away, and the energy is pure illumination: this is the state known as *samanā* (that means 'in one point', 'together', 'at the same time'), when the fusion and balance of the previous stages is realized. This stage is also called *haṁsa*, because the energy permanently emits and reabsorbs the universe; from here one accedes to the supreme energy, that is Vāk, *unmanā* etc. (On energy in the form of vital breath, VBh 24–28, 67, 154–60; on *vyāpti*, VBh 77).

These stages correspond, when the energy and breath return inside the self, to the seven voids (*śūnya*), or vacuities, or ethers (*ākāśa*), the last of which is *aśūnya*, i.e. the non-void or fullness that is Paramaśiva (on the voids, VBh 32, 33, 39, 40, 42, 44–45, 58, 89, 120, 127, 128, 134, 149).

[133] *Kuśa* means 'water' and the grass *Poa cynosuroides*, that has long pointed stalks. It is commonly called *darbha.* The *upahāra* to Śiva consists in the offering, in order of value, of *arka* flowers, *karavīra* flowers, *bilva* leaves, *drona* flowers, *apāmārga* leaves, flowers or tops of *kuśa*, *śamī* leaves, blue lotus leaves, *dhattura* flowers, *śamī* flowers and, most precious of all, the blue lotus (PP p. 210). On the inutility of offering *kuśa* grass and other things, see LV 45. On the rite involving the *kuśa*, see TĀ XV, 366–374.

eyes shut) and then expands, and the *yogin* begins again to direct the energy outwards and to resume contact with the world, without leaving the state of balance and integration with the whole universe (in the *unmīlanasamādhi*, the *samādhi* with the eyes open). The *madhya* is the common point of these two movements of the energy. When the *yogin* balances the breaths in the *suṣumnā*, the middle channel, and with them Kuṇḍalinī, he achieves perfect control of his psycho–physical self (*samatā*, literally 'sameness of level'), he penetrates into ever deeper states of consciousness, and this results in total fullness and harmony, bliss.

This reabsorption in the vacuity, or ether, or void of consciousness, that is the abode of non–duality, corresponds to the *Mahāvyāpti*[134]: the ether void is the Heart itself, where the knowable is transcended.

Abhinavagupta says that, along the mystic path that the *yogin* follows in balancing the breaths and reciting the holy OṀ, the energy that rises penetrates the plane of the *mantra*. *Udāna* flows into the *suṣumnā*, the *madhyadhāma*, and the *yogin* enters the fourth state, that is of the nature of *turyātita* (the 'beyond the fourth', that is the maintenance and continuity of the fourth, namely Śiva himself). It is a mass of consciousness and bliss (*cidānandaghana*) and the *yogin* becomes, in this life, the lord of the universe (*pati*), in the sense that he assimilates it into the Consciousness that is Śiva[135].

After putting (*kṛ*) a *mantra* in the mind (*manas*), this [mind] in the Power (Śakti), this [Power] in its own abode, always risen, I offer in the proper way to Śiva the practice of recitation (*japavidhi*)[136]. 30

Japa is one of the most important elements of the Tantric ritual. It consist in repeating the main *mantra* for a predetermined number of times.

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[134] Cf. BU 28.

[135] TĀ V, 86–95. PrHṛ, commentary on *sūtra* 8. VBh 33–48 and 147.

On the seven vacuities, SvT IV, 292–294.

"The ever–unobstructed sound, the principle of absolute vacuity, whose abode is the Void, which hath no name, nor colour, nor lineage, nor form, which they declare to be (successively transformed into) the Sound and the Dot (*nādabindu*) by its own reflection on itself, – that alone is the God that will mount upon him". (LV 15, transl. by G. Grierson. On the Void, LV 1, 9, 11, 30 and 69).

I should like to thank Dr. R. Torella who helped me in this and the following verse.

[136] "The recitation, according to what is said, is the very nature of Śiva, liberated from the two states of being and non–being" (TĀ I, 90).

Through the *mantra* Śiva, together with *Śakti, is expressed* (*Cf. M. P. Vivanti, op. cit.*, pp. 65–68).

The *mantras*, that accompany all the stages of the *pūjā*, are constituted by phonemes and the essence of these is Śakti. Śiva himself is their essence. The *Śivasūtra* say: "*Cittaṃ mantraḥ*"[137]. In his commentary on this sūtra Bhāskara says that the mind is Śiva Himself, the subject himself free from all limitations, empowered with omniscience and the other attributes of the Lord. When one transcends the limitations of time and space the *mantra* is said to be the experience of one's own identity[138].

We have seen that the practice of the *mantra* on the individual level occurs spontaneously every time the breath rises and falls (*āṇavopāya*). It serves as a means of concentration and purification, to transcend discursive representations[139]. However, in order to be effective the *mantra* must attain the strength of consciousness that resounds during the recitation of the syllables or words that compose it (*śāktopāya*). In other words, it must attain the general or universal movement that is the very pulsation of the energy of the Lord (*sāmānyaspanda*), that resounds with the supreme Parā Vāk. Here the *ahaṁ* (the I) is expressed, the *mantra par excellence*, recited with the full force of self–awareness. Thus the *mantra* becomes a divine means (*śāmbhavopāya*) because it leads to the very seat of Power, the source, that is Śiva.

As the *Spandakārikā* say: "Once possessed of this strength the *mantra*, endowed with the strength of omniscience, fulfil their functions, as do the senses of the beings endowed with a body. And it is here that they, quiescent and immaculate, dissolve together with the mind of the devout and thus share the nature of Śiva"[140].

Having attained this strength the reciter absorbs all objectivity into himself, transcending the power itself, and his mind is one with the *mantra*, the I that is Śiva, fount and essence of all the *mantras*[141].

[I] assume the immaculate *mudrā* of the Supreme Pervasion (*Parā Vyāpti*), Dhūrjaṭi[142], whose splendour is infinite[143] [both] in renouncing [and] taking everything! 31

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[137] ŚS II, 1.

[138] ŚSVar p. 30. Cf. TĀ IV, 181–193 (*mantravīryam*) and TĀ IV, 194–211 (*japyādi vāstavam*).

[139] MM 49. Cf. BU 3.

[140] SK II, 1–2. The first half–hemistich is quoted in the BUV p. 30.

[141] PrHṛ 20 and commentary. TĀ II, 86–89. VBh 145. On the various *mantra*, TĀ IV, 181–193; TĀ XXI, 147–149; TĀ XXIX, 82–95; TĀ Chap. XXX.

[142] On Dhūrjaṭi the supreme Ascetic, cf. StC 18 and BU 46. In fact Dhūrjaṭi means 'With matted hair', that is symbol of asceticism.

[143] I read *amitadyuti* instead of *vāmitaddyuti* of the text.

Śiva is the supreme Ascetic.

"For the *yogin* concentrated in the *kula*, all vibrating with the bhairavic juice that superabounding [pervades him], any position of the body is held as *mudrā*" [144].

The *mudrā* (seal), one of the special position of the body and the hands, is a form of meditation, and, as such, leads the meditator to special states of consciousness. The highest *mudrā* of all is associated with the Great Pervasion and is the *Khecarī-mudrā* (the '*mudrā* that wanders in the ether'): it is consciousness itself, and the *khecara* that assumes it is a liberated person in this life [145].

Once every phenomenal manifestation is abandoned, that state is reached where the universal Consciousness shines in the subject, and thus the supreme *mudrā* is assumed that is the attainment of the void of immaculate consciousness, entirely detached and purified from every relation with the object [146].

That sound (*rāva*) which, after entering the auricular orifices, expands there, that is the song which must now be sung for You, because [it comes] from previous vibrating (*ghaṭṭana*) [147] in the space between the two [auricular] cavities. 32

The *mantra* that is to be intoned is the resonance that is not produced by any agent, but that is self-generated internally, the *anāhata*, the *nāda* [148].

In order to penetrate (*āveśa*) the juice (*rasa*) of the Blessed Being, the resonance (*dhvani*) of the *mantra* [149] is struck (*uddhata*) [150] through

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[144] TĀ IV, 200.

[145] On pervasion (*vyāpti*), cf. BU 28.

[146] On the five mystical *mudrā* see VBh 77–84.

[147] I have translated *ghaṭṭana* in the sense of *spandana*.

[148] Cf. BU 23 and 26. See LV 94.

On the contrary, *mantras* of Vedic sacrifices are of at least four categories: a *ṛk* is metrical, a *yajus* is a complete prose sentence without restriction as to the metre, a *sāman* is sung, a *nigada*, a *praiṣa* is made by words addressed to another calling upon the latter to do a certain thing (P.V. Kane, *op. cit.*, Vol. II, Part II, pp. 983–984). On *mantra* see also P.V. Kane, *op. cit.*, Vol. V, Part II, pp. 1088–1103.

[149] I read *mantradhvanir* instead of *mantrādhvani* of the text. R explains that the very seat of the *dhvani* is the *mantra* (BUV p. 34). *Rasa* and *dhvani* are two classical terms from the schools of Indian aesthetics of both literature and poetry, music, drama and the figurative arts. *Dhvani* is the very essence of aesthetic experience and *rasa* is the special mental state, linked to the emotion or psychic motion that mark the fruition of the aesthetic moment; it is, according to Abhinavagupta, the aesthetic experience itself (cf. Abhinavagupta, *Dhvanyālokalocana* on the *Dhvanyāloka* of Ānandhavardhana and *Abhinavabhāratī*, a

the *tāṇḍava* and through the *āḍambara*; [but] how much more can I resound internally through acts that produce an external result (*bāhyārtha*)? 33

The *tāṇḍava* is a type of very frenzied dance, dedicated to Śiva, and the *āḍambara* is a drum that produces a very loud sound, and is often used as an accompaniment. The *tāṇḍava* of the naked devotee is supposed to be a copy of the dance of Śiva, typifying the course of cosmos under the God's rule. It implies that the devotee has wholly surrendered the world, and become united with Śiva. It is not possible for these external means, that produce perceptions that are the object of the senses, to make the *anāhata* vibrate.

Here the inutility of external rites is stressed; only by immersing oneself in the self, when fired by an ardent faith, can one vibrate in unison with the very vibration of Consciousness.

I have supposed that the extension of the Benevolent One (Śambhu) [goes] beyond the circle of the meditation on the nature of Śiva, that is the form of all the *maṇḍala*. 34

Śiva is *vibhu*, i.e. all–pervading and omnipresent[151], and one of his characteristics is that He extends to everything (*vibhava*). The circle, such is the essential outline of the *maṇḍala* (as the term denotes), serves as the support for meditation and limits the holy space, the temple in which the God is worshipped[152]. But He extends beyond this space, that graphically represents the universe and the microcosm that is the body, and His extends everywhere, and is coextensive with everything.

In exhaling through the hole of Brahmā (*karandhra*), I hold the

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commentary on the *Nāṭyaśāstra* of Bharata. See also K.C. Pandey, *Comparative Aesthetics*, 2 Vols., CSS, Benares 1950–56, Part I: *Indian Comparative Aesthetics*; R. Gnoli, *The Aesthetic Experience according to Abhinavagupta*, I ed., Serie Orientale, Roma 1956, II ed., CSS, Vol. LXII, Benares/Chowkhamba 1968.

On *āveśa*, cf. BU 5 and 33.

150 The term *uddhata* also means 'played' 'plucked', i.e. the act of playing a musical instrument with keys or strings.

151 MM 49.

152 TĀ, Chap. XXXI; TS, Chap. XIV. See also G. Tucci, *Teoria e pratica del maṇḍala*. II Italian ed., Ubaldini, Roma 1969, based on the I Italian ed. (1949) and the English ed. (*The Theory and Practice of the Maṇḍala*, Rider & Co., London 1961).

wheel of the sun (*bhāçakra*) from the sky of the heart in front of Dhūrjaṭi, like a beautiful *cāmara*[153]! 35

Bhācakra can mean 'wheel of the sun' or 'wheel of light'. I think the wheel of light is *bindu*, the undivided light of Consciousness. It is so called because, like the sun that illuminates, it dissipates the darkness due to the ignorance of one's own nature[154]. The 'circle of light' or 'circle like the sun' is the terminal point of Kuṇḍalinī, traditionally represented as the spiral of a shell or as a coiled snake[155], shining like a million suns or like the blinding light of a flash of lightning. In exhaling the Power is made to ascend through the central channel from the ether of the heart (*hṛdvyoman*) that is the appeased and empty space of the heart, niside the third *cakra*, that of the heart, through various *cakra*, until it emerges from the Brahmarandhra and unites with Śiva.

(*Bhācakra* could perhaps be amended to *bhrūcakra. Bhrūcakra* or *bhrūmadhya* is the subtle center 'between the eye–brows'. It is a particularly difficult passageway for *prāṇa*. The term *bindu* is often used to designate the *bhrūmadhya*).

Śiva (Vibhu), You are lit by the winds (*māruta*) of the *haṁsa*, emitted through the curved extremity of the nostrils, blown upon, like [a fire is lit] by means of palm leaves. 36

The *haṁsa* (literally 'goose' or 'swan', considered a holy animal in India) is the incarnation of the supreme Self; the same term is traditionally explained as '*ahaṁ sa*', namely 'I (am) this' which is the identification of the I of the knowing subject with the you that is the knowable object and of the believer with God, and is the very basis of mysticism.

The *Gorakṣaśataka* says[156]: "With the sound *ha* it goes out, with the sound *sa* it re–enters: the living being continually recites that *mantra* HAṀSA! HAṀSA!».

The winds of the *haṁsa* are the two breaths[157].

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[153] The *cāmara* is a kind of plume on the heads of horses or a horse's tail, the symbol of royalty.

[154] Cf. BU 24.

[155] Cf. BU 28 and 39.

[156] *Hakāreṇa bahiryāti sakāreṇa viśetpunaḥ | haṁsahaṁsetyamuma jīvo japati sarvadā ||* (GŚ 42).

[157] VBh 25.

In the *Ṛgveda* the Maruts are sons of Rudra. "We praise with invocations the fierce,

By means of the *prāṇayāma* the light of consciousness is lit, just as the fire is fanned back to life with the broad leaves of the palm tree. The *yogin* fuses and balances *prāṇa* and *apāna*, and the *udāna*, the vertical breath, rising in the *suṣumnā*, burns the dualities, the opposites, that lie at the basis of rebirth. This breath is represented as a fire of dissolution, in fact it burns polarities and devours time, it is the coordinate through which Śiva creates and destroys the whole phenomenal world[158]. If the channels are purified, and the *yogin* is aware of them being bathed in ambrosia, during the *prāṇayamā* the breath is balanced in the central channel, passes through the six principal *cakra* and the other minor ones, reaches the hole of Brahma and emerges, to join, together with the power itself, with Śiva[159].

All beings repeat, when breathing, the *mantra* HAṀSA that is manifested by breath, and corresponds to exhaling and inhaling (and that is easily perceptible by breathing slowy through the nostrils and closing the glottis). The HAṀSA is nothing else but the individual I's acts of creation and reabsorption that are manifested in the emission of the Lord, that causes the rising of the vowels, then transformed into the consonant H. From the moment the emission appears evident in the form of a swan, or goose, namely incarnated, the various vowels appear in the various consonants from K to S: the letters emerge during the act of breathing and the knowable is made clear, unfolding in the thirty–six principles, and is then reabsorbed in the Self[160].

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purifying, rain–dispensing, energetic offspring of Rudra. To obtain prosperity, worship the host of Maruts, which sweeps over the atmosphere, vigorous, impetuous, and fertilizing". "The swift Maruts, energetic sons of Rudra, who, in their course, are bright like wives, have made the two worlds to prosper, and, impetuous heroes, rejoice in sacrifices". (ṚV I, 64, 12 and ṚV I, 85, 1, transl. by J. Muir, *Original Sanskrit texts on the Origin and History of the People of India, their Religion and Institutions*, 5 Vols., Oriental Press, Amsterdam 1967, Vol. IV, p. 301. On Maruts see, on the same volume, the chapter III: *Rudra and Mahādeva, as represented in the Vedic hymns, and the Brāhmaṇas*).

On the seven Maruts (Flashing), storm–gods, martial deities who form the entourage of Indra and of Rudra, named Vāyuvega (Wind–speed), Vāyubala (Wind–force), Vāyuhā (Wind–destroyer), Vāyumaṇḍala (Wind–circle), Vāyujvāla (Wind–flame), Vāyuretas (Wind–seed), and Vāyucakra (Wind–wheel), cf. *Hindu Myths*, cit., pp. 30–31, 63, 80, 91–94, 96, 117, 123, 129, 156, 173, 205, 267.

[158] The fire of *udāna*, and with it Śakti, is lit by the practice of *prāṇāyāma*, by breathing out of the nostrils alternately, beginning with one nostril and then the other and holding the breath for increasingly longer the breath for a certain time is the *pratyahāra*, the withdrawal from the elements, for a longer period it is *dhāraṇa*, concentration, and so on, till the maximum retention is reached that leads to *samādhi*, union with the Self.

[159] GŚ 90–100; ŚSVi III, 27; SvT IV, 399; VBh 155–156.

[160] TĀ III, 65–200. Cf. BU 4, 23, 26 and 35.

Now we bring You, Great Receptacle (Mahāśaya), a parasol free from all that is painful, provided with (or "white as") the nectar of devotion (*bhakti*) to Your Person. 37

The parasol is the symbol of royalty.

"The lotus flower with a thousand petals is like a parasole, it is above all others and oozes red nectar"[161].

The *bhakta* who rests in the bliss of the thought of God enjoys mystical happiness[162].

The horse of the sense of the I (*ahaṁkāra*) is subjugated, drawing [it] [to You] from the three–world, because it left the stable of egoism, is made ready for Your guidance (*vāhana*)[163]. 38

The *ahaṁkāra* is subjugated by Śiva as if it were a horse, so that it leaves, in the sky, on earth and in the underworld, the sphere of the sense of mine, namely self–arrogation, taking the non–self as self. The sense of the I is therefore guided by Śiva from the state of egoity to that of disciplined 'I–ness', beyond the limitations that characterize the psycho–physical being. The *ahaṁkāra*, together with *buddhi* and *manas*, is part of the inner circle of the senses (whereas the outer circle is formed by the five *jñānendriya* and the five *karmendriya*[164]). The ego, or the sense of the I, is in fact of two types: the impure and limited I, the product of *māyā*, that is identified with the physical body, in the breath and in the sensations, the non–self, from which Śiva saves us; and the full I–ness (*pūrṇāhaṃtā*), the pure light of consciousness that is the very nature of the Lord[165].

You are offered a *tāmbūla*, blazing up like the shoot of a climbing plant, in the guise of the serpent of bliss rejoycing at the Self–consciousness, fragrant with the drop of shining *spanda*. (or "You are offered a *tāmbūla*, beatiful as the shoot of Piper Betel [that is] the bliss in the divine garden of the Self–consciousness, fragrant with the drop of shining *spanda*"). 39

On Śiva = Big Goose, cf. StC 57.

[161] PāP 6.

[162] StC 38.

[163] *Vāhana* also means any vehicle or conveyance or any draught–animal: the meaning of the *śloka* would essentially remain the same. (Cf. LV 14 and 26).

[164] Cf. BU 15.

[165] ĪPK I, 1, 4; ŚDṛ I, 1; SKV II, 3–4.

Tāmbūla (or *mukhavāsa*), that which makes the breath fragrant, is one of the *upacāras*. Its composition varies, though the basic ingredient is *betel*[166].

But the real offering to Śiva is Kuṇḍalinī, that is perfumed with the fragrance that effuses from the vibration of consciousness. Kuṇḍalinī sleeps coiled around His *liṅga* (the phallus of Śiva), with his head on it. She is similar to the stem of a climbing plant, because she clings around the backbone, and in the guise of a shiny serpent winds herself three and a half times around Śiva. She shines brightly and buzzes like a swarm of bees in love, the letters shine in her body, and she is red like the betel root, ("Kuṇḍalinī should be meditated upon imagining her red") and, just as this, when it is chewed, produces a liquid that has a strong, pungent aroma, so a drop of Kuṇḍalinī has the perfume of the ocean of *spanda*[167]. For the enlightened the Kuṇḍalinī energy, when it is awakened and illuminates man's consciousness, is Vāmeśvarī[168].

Spanda (movement, vibration), conscious activity beyond spatio–temporal coordinates, universal Essence (*sāra*) or Heart (*hṛdaya*) of the Lord, is a spiritual vibration devoid of movement in itself but that is the cause *sine qua non* of every movement, of every manifestation. It is, as Kṣemarāja says (SSaṁ p. 5) "*parāmarśa śakti*, the power of thought through which thought itself is realized as unity and freedom, consisting of a simultaneous opening and closing ..., since it is constituted by the manifestations of a certain movement (*kiṁciccalattābhāsarūpatayā*), it is called *spanda*", a certain type of movement. Kṣemarāja, in the *Spandanirṇaya* (III, 13) says "that which vibrates is *spanda* (*spandate iti spandaḥ*)" and Abhinavagupta, in the *Tantrāloka* (TĀ IV, 181-186), defines it as "a certain special motion (*kimciccalanam*) that consists in a spontaneous vibration, independent of any outside reality; it is a wave (*ūrmi*) of the sea of knowing, it is an essential part of consciousness, and hence the essence of everything, even of what is insentient, that is constituded by consciousness. *Spanda* is the pure act, that is not directed towards the object, the dynamic energy of consciousness, ...[169].

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166 Some texts, around the beginning of the Christian era, say that the *tāmbūla* must be composed of *betel* leaves, *betel* nuts and *chunan*; on the contrary others list nine ingredients, all of them aromatic; the more modern texts give thirteen ingredients. The use of the *tāmbūla* is not only religious (cf. *Kāmasūtra* I, 4, 16) and is very common in India, still today.

167 GŚ 50; ṢCN 10–11; StC 23.

168 L. Silburn, *Vātulanāthasūtra avec le Commentaire d'Anantaśaktipāda*, Publications de L'Institut de Civilisation Indienne, série in–8°, Fasc. 8, Paris 1959, p. 73.

169 E. Garzilli, *op. cit.*, pp. 10–11.

I sacrifice inwardly in the fire (*agni*)[170] of non–differentiation, that is the Śivaite receptacle of joys, the provision of the fuel that is the error arisen from the differentiation between enjoyable and enjoyer (*bhogyabhoktṛ*). 40

The fire, sprinkled with a spoonful of clarified butter in the fire–sacrifice, is undifferentiated consciousness itself that in its dynamism devours, burns the universe. The fire–sacrifice is a part of the *āntara–yāga*.

« Even when the fire of consciousness (*citi*) descends to the [lower] state, it burns partially, although it is covered [by *māyā*], the fuel that is the knowable "[171].

An aphorism in the *Śivasūtra* says "*śarīraṃ haviḥ*", the body is oblation, and Kṣemarāja explains that this means the removal of the attribution of the nature of knowing subject to the body (*dehapramātṛtāpraśamanam*)[172]. In other words, the body is not the knowing subject and is not distinct from the knowable. The various objects of the knowable enter the fire of consciousness, they increase its brightness and thus become the cause of oblation[173].

I sacrifice in the fire that is Śiva (*Aja*)[174], after having clung (*hasta avalambh*) to the sky of *prakāśa*, a spoonful (*sruc*)[175] of supramental

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[170] *Agni* is also the knowing subject (just as the moon is the knowable and the sun the means of knowledge).

[171] PrHṛ 14. Kṣemarāja explains *citi* as the extroverted and limited individual consciousness (*citta*) that has entered a higher state, that consists of universal consciousness (*cit*) and is therefore directed inwards, having become the perceiving subject (PrHṛ 13 and commentary), PrHṛ p. 66).

[172] ŚS II, 8 and comm. by Kṣemarāja.

[173] TĀ IV, 201–202. See also SN II, 6–7; TĀ III, 262; VBh 18–19; VBh 149. On the rite of fire and its purification and on the offering ceremony, see TĀ XV, 388–436.

[174] Aja, 'Driver', is also an epithet of Agni, the god of fire. Aja means also 'Unborn'; Īśvara, Viṣṇu and Kāmadeva are also called 'Aja'. It is also the name of one of the Rudras, of one of the Maruts etc. For the meanings of Aja, see the *Encyclopaedia of the Hindu World*, Ganga Ram Garg General Editor, Concept Publishing Company, New Delhi 1992, Volume 1, pp. 261–262.

[175] *Sruc* denotes a very long–handled spoon, of special wood, (it may be of three types) used during sacrifices. The TĀ XV, 424 says that the *sruc* has the essence of Śiva, whereas the other smaller spoon, the *sruva*, has the essence of Śakti. On the various types of sacrifice see P.V. Kane, *History*, cit., Vol. II, Part II, Chaps. XXIX, XXXV. On the different

(*unmanā*), full of the fat that runs over the just and the unjust (*dharmādharma*)[176]. 41

During the various sacrifices the fire is sprinkled with the *sruc* or the *sruva*, a special spoon and small spoon, full of *ghee* or some other fat.

The seventh stage, that characterizes the ascent of Kuṇḍalinī during the recitation of the OṀ, or the seventh void or sky or vacuity (*śūnya* or *ākāśa*), that characterizes the path of the *yogin*'s consciousness inwards, into the interstitial void or centre that is between two things (*madhya*), is *unmanā*, the supramental energy, whose essence is freedom, where and through which the vibration of the Lord (*spanda*) is felt. It is the supreme energy (*paramaśakti*) situated twelve fingers above the head (in the *dvadaśānta cakra*), undefinable; it is the fullness of Paramaśiva or *aśūnya* (non–void), it is *prakāśa* (light of undifferentiated consciousness). Kallaṭa defines *unmanā* as the entrance gate to the state of Śiva; on the plane of the *mantra* it corresponds to *anāhata*[177].

After having reached the final stage of energy, it is offered in the fire of consciousness itself, as the *ghee* is offered with the sacrificial spoon during the sacrifice. The *unmanā* is the fuel that feeds non–differentiation, transcending all categories, dissolving analyzing thought that judges and divides actions into right and wrong. Śiva is beyond morality, He is the synthesis of the pair of opposites, He overcomes them, He is immanence and transcendence, and everything is transcended and burnt in the fire of the supreme Subject[178].

Inflamed by the rays of the Lord by the vision [unleashed] by meditation (*dhyāna*) on You, may my gem of empirical consciousness

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types of sacrificial spoon, *ibid.*, pp. 984–985. I translated *hastābhyām*, Instr., Dat. or Abl. of *hasta* (hand), together with the verb.

[176] *Mahāśūnyālaye vahnau bhūtākṣaviṣayādikam | hūyate manasā sārdhaṃ sa homaś cetanā srucā ||* (VBh 149).

[177] "... *śaivī mukhamihocyate*" (Kallaṭa, commentary on SK IV, 1). R explains (BUV p. 38) that at the end of *unmanā* there is the supreme Śiva. On *unmanā*, NT I, 20; ŚSVi II, 21; ŚSVi III, 7; SvT IV, 393–397; TĀ VI, 161; TĀ XXIX, 154–156; TĀ XXX, 13; VBh 20; VS 12. Cf. BU 23, 26 and 32.

[178] TĀ IV, 213–221. "He who has reached the balance of subjected intelligence eliminates both good and evil, also in this world; therefore he fights for yoga: yoga is skill in action" (BhG II, 50).

(*cittacintāmaṇi*)[179] be for You in the practice (*vidhi*)[180] of the idea turned inwards (*antarmāna*)[181]. 42

The body and mind of the *yogin* are illuminated by the rays of the Lord during *dhyāna*, the limb of yoga that denotes the mental representation of the divine attributes through uninterrupted inner concentration. This state is characterized in fact by the continuous and constant flow of concentration (*dhāraṇa*) on a single point directed inwards, as when oil is poured carefully and steadily from one container into another[182]. This is the true way of officiating the rite. In Tantrism *dhyāna* is the real visualization of the image of the divinity.

To the fire of the knowing subject that is the *yogin*, inflamed by meditation on Him, the *yogin* offers his own individual limited and extroverted consciousness (*citta*), that has become a constant internalized idea, during the practice of inner meditation, focussed on the centre of all things, Śiva.

I offer in sacrifice, Blessed One, the consecrated (*saṁskṛta*) gift (*dakṣiṇā*) of all the breaths (*prāṇa*)[183], after having put it in the vessel (*pātra*)[184] that is the lotus, which is the product that is the sign of liberation. 43

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179 On *citta*, PrHṛ 13.

180 The term *vidhi* denotes both the exact way of performing the rite, and, thus, the rule, especially for the rites referred to in the *Brāhmaṇas*, of which the *vidhi* (precepts and injunctions of the way to officiate) are described and *artha-vāda* (the explanatory sentences on the origin of the rites, of the *mantra* that accompany them and the legends).

181 R (BUV p. 38) explains *antarmāna* with *antarmanana*, i.e. a reflection preceded by the exclusion and cessation of the external world.

182 YS II, 54–55; YS III, 2–3. *Dhyāna* also corresponds to the retention of breath for a certain period (HYP II, 12).

183 The breaths of the body are *prāṇa* (air of breathing), *apāna* (air of the rectum), *samāna* (air of the digestion), *udāna* (air of the throat), *vyānā* (air circulating in the body), *nāga* (air of eructation), *kūrma* (air of batting the eyelids), *kṛkara* (air of sneezing), *devadatta* (air of yawning), *dhanañjaya* (air of nourishemnt). (GS 33).

Abhinavagupta says, when speaking of the various minimum means, in which discursive knowledge is limited, that they depend, in order to purify himself, on other means of realization constituted by things of a limited nature, among which there is the *prāṇa*. It may be gross and subtle. The former is represented by the breathing that includes the five different functions of the breaths, ascending, descending, balancing, vertical and pervading. The subtle one is called by the name phoneme (*varṇa*). (TS p. 35). In translating *prāṇa* as gross and subtle breath, and not as the various breaths of the body, the meaning of the verse remains essentially the same.

Dakṣiṇā is a donation or fee to the officiating priest.

184 *Pātra* is explained by R (BUV p. 40) as the uninterrupted attention that is the

In the ritual that involves it, the sacrificial vessel is the means to attain the nature of Śiva. Now the vessel is the lotus of consciousness, that opens when the *yogin* has attained identity with Śiva, liberation. In this sacrifice, that is the offering of the self, the vital breaths, through the practice of the *prāṇayāma*, are placed in the vessel of consciousness and given in sacrifice to the Lord: this is the attainment of the supreme Self, the offering of the self linked to breath, hence bound to the physical and mental plane of the individual, to the Self of all things, the *ahaṁ*, and therefore the union, the yoga, the state of interpenetration that is none other than *samādhi* (or *samāpatti* or *samāveśa*)[185], liberation.

Those who are desirous of final emancipation gain (*san*)[186] the further (*para*) shore (*pāra*) from the ocean of the *saṁsāra*: because of [their wish to reach] Śiva (Candramauli)[187] may they eagerly stretch out towards the raft of worship (*pūjā*) to the Being (*Bhāva*)! 44

The prayer to the Lord is the only means of crossing the ocean of error or doubt that leads to transmigration. This ignorance is like an ocean because of its extension and depth[188]. The extreme (further/ supreme) shore to reach is Śiva.

This has been obtained by virtue of praise at the feet of the Lord (Īśāna) in this way: thus better may the whole world be liberated from the guilt of hatred! 45

At the end of Tantric *pūjā* the worshipper prays for universal peace and happiness.

Prayer, the direct means of reaching the deity, leads to interpenetration with the object of worship, to *samādhi*. As the *Śivasūtra* say: "The happiness of *samādhi* is bliss in [this] world". Kṣemarāja

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nature of *pāta* and *trāṇa*, i.e. the defence against sin. On the rites involving the sacrificial vessel, TĀ XV, 288–295. (Cf. BU 8).

185 PrHṛ 18 and commentary.

186 *San*, at pres.p. in the text, also means 'to obtain as a gift'. Grace is underlined, which is one of the five operations of the Lord, without which illumination is not possibile.

187 'The Moon–crested'.

188 Cf. the commentary by Kallaṭa on SK IV, 1. In fact according to one of the two interpretations, the *kārikā* may be translated: "Venerate the word of the master that is marvellous of varied signifieds and signifiers, the raft that takes one accross the bottomless ocean of doubt". Cf. also StC 75 and 90.

explains that the *yogin* savours bliss, while still incarnate, in this world; or this bliss experienced in *samādhi* induces in other living beings the manifestation of the same inner bliss[189].

The *Bhagavad Gītā* says that maintaining the same spiritual attitude towards everyone, friends, enemies etc., is attaining the balance of yoga, and those who possess it are united with the Ultimate Reality. In another place it says that those who honour the Supreme Being, and control their senses, attain Him and find pleasure in the happiness of all beings[190].

Accept [this] hymn, Parameśvara subject of all things, from me whose the state of empirical consciousness (*citta*) is free from the egoism of positive and negative opinion, whose head is clinging to the seat (*pīṭha*) [that is] the union of Your feet, whose body is covered with ashes, who has the human skull (*nṛkapāla*)[191] in his hand! 46

Śiva is the subject and source of everything. He is the purified individual consciousness, He is at the very root of differentiation and is its base, He is also the body of the Śivaite ascetic, covered with ashes and with a skull in his hand. Śiva is Dhūrjaṭi, the supreme Ascetic (cf. BU 31).

"There is no 'Thou', no 'I', no object of contemplation, not even contemplation. It is only All–Creator, who Himself became lost in forgetfulness ..."[192].

An ordinary ascetic, after reposing (*viśram*) in the garden of Mahāpāśupati[193], composed this supreme hymn to Śiva (Bhāva), to the

189 ŚSVi I, 18.

190 BhG VI, 89 and BhG XII, 3–4. Cf. MM 55.

191 Śiva is also Kapāleśvara, the 'Lord of the skull', and Kapālin, the 'Bearer of the skull', because he was forced to bear the skull of Brahmā as a punishment for having decapitated him: he is worshipped as such by the Kāpālikas. The skull the Kāpālikas carry distinguishes them from other ascetics and symbolizes their antinomian way of life. On Śiva–Dhūrjaṭi or Kapālin, cf. StC 68 and L. Silburn, *La Bhakti*, cit., pp. 53–56.

192 LV 59, transl. by G. Grierson.

193 Mahāpāśupati (Great Pāśupati), is the Lord (*pati*) of the animals (*paśu*). Paśu also denotes the imprisoned soul, reduced to the level of a beast in captivity, bound by the fetters of transmigration. Śiva was venerated in this form by one of the earliest known Śaivite schools, the Pāśupata (On *paśu* in the sense of ordinary human being, compared to vulgar cattle, see H. Brunner, *Un Tantra du Nord*, cit., p. 183 and note 2).

On the order of ascetics as the fourth of the *āśrama*, the stages of life, see P.V. Kane, *op. cit.*, Vol. II, Part II, pp. 930–975 (Chapter XXVIII: SANNYĀSA). The highest of the

Benevolent One (Śambhu), the Lord (Nātha) of the wheel of Consciousness. 47

The state of immersion in one's self, which is Śiva, is repose [194].

four classes of ascetics is the *Paramahaṁsa*, where they treat all alike, they regard all as the Self, are considered to be beyond all injunctions and prohibitions, are above ordinary rules etc.

Śiva is Tapomaya, Asceticism personifed.

[194] The mystic Chaitanya (Bengal, 1486–1534) defined the feeling of union and tender love with God a peaceful calm, the *śānti.* And Lal-Děd: "I, Lalla, passed in through the door of the jasmine-garden of my soul. And there, O Joy! saw I Śiva seated united with his Śakti. There became I absorbed in the lake of nectar ..." (LV 68, transl. by G. Grierson).

On *viśrama*, see the *Śāktavijñāna* II, 25–27 quoted in *La Kuṇḍalinī*, cit., by L. Silburn.

BHĀVOPAHĀRA

OṀ namaḥ sūryakalājālakāladehāpahāriṇe |
ādhārādheyapīṭhāya bhavāyābhavadāyine || 1

Namaḥ śiśuniśākāntakalākamalamāline |
paramānandadehāya śivāyāvyaktāmūrtaye || 2

Namaḥ pāśaughasaṁghaṭṭalayaviśleṣakāriṇe |
mantragarbhodarasthāya harāya paramātmane || 3

Yadyāpi tvaṁ guṇātīto vākpaterapyagocaraḥ |
tathāpyā hṛdayātstotumudyatā vāksadā mama ||
Atibhaktirasāveśavivaśā viśvato mukha |
tvatpreritā yato nātha nāparādhoऽsti me kvacit || 4–5

Tvatpādābjarajaḥpūtacitābhūtivibhūṣitāt |
gṛhāṇa mattaḥ srīkaṇṭha bhāvapūjāmakṛtrimām || 6

Hṛtpuṣkarākhye snātvāntastīrthe yoginiṣevite |
saṁbodhadhautavasanaḥ śyāmakaṇṭhaṁ yajāmyaham || 7

Prabhūtabhūtasaṁbhūtaśoṇitairarghabhājanam |
kriyate te mahākālakāyakaṁkālakandale || 8

Yadyadvikalpanājālaṁ bāhyārthapratipattaye |
tattaddvārādhipakulaṁ tava pūjyam manasvibhiḥ || 9

Aśeṣāvaraṇonmuktaguptasauṣuptamaṇḍale |
pūjyase nagajākānta grahaṇe candrasūryayoḥ || 10

Hānādānodayārambhasadasadvibhramojjhitam |
jñāptimātrapratiṣṭhānamāsanaṁ trijagatpate || 11

Mūrtidānamanābhāsaśaktibhāsopavṛṁhitam |
turyapīṭhapratiṣṭhānaṁ vitarāmi jagatpate || 12

Dikkāladeśakalanākalaṅkojjhitacetasaḥ |
kaḥ karoti budhaḥ sthāṇorāhvānādivisarjanam || 13

Sūryaśītāṁśunetrābhyāṁ mathitvā śaktivāridhim |
parāmṛtarasābhyaṅgaṁ śivāya vinivedaye || 14

Indriyeṣvindriyārtheṣu rāgalobhānuyāyiṣu |
niḥsnehatvaṁ prabhutvaṁ ca rūkṣamudvartanaṁ tava || 15

Saṁśodhyānacchakalayā baindhavaṁ tīrthamañjasā |
tadvirāmarasasnānaṁ deyaṁ candrārdhamaulaye || 16

Svaprabodhāmbarodāravikasadvastragharṣaṇam |
viniveśya bhavatsaṁvidvikirānvikirāmahe || 17

Jñānajñeyaparityāganaganirjharavisratam |
paramānandadaṁ meʒntastava pādyamanābilam || 18

Amandānandaniḥṣyandaspandamandirakandarāt |
galatkaivalyasalilamādatsvācamanaṁ vibho || 19

Prakṣālya dhāraṇāmbhobhirgranthipañcakamauktikam |
anarghyamarghaṁ pādebhyaḥ prayacchāmi vṛṣākape || 20

Turīyodyānavikasatsaṁvitsaurabhanirbharaiḥ |
girīśa tisṛbhirvāgbhiḥ stutipuṣpaiḥ prapūjyase || 21

Prāṇavahniśikhāstreṇa bhaṅktvā brahmabilaṁ lasat |
dhūpavartinibhābhāso dhūpaste nagajādhava || 22

Anāhatā nadatyantaryā gaurdhāmni pare parā |
sā ghaṇṭā vādyate śamboragre granthārthagarbhiṇī || 23

Kandānalollasacchaktiśikhāṁ dīpaśikhopamām |
uddīpayāmi bhagavanmohadhvāntāpanuttaye || 24

Vṛttityāgāmṛtakalācandraścandrakirīṭinaḥ |
samālambhanavevāstu mumukṣūṇāṁ vimuktaye || 25

Nādaśaktyuditaṁ dhāma malatrayavivarjitam |
uṣṇīṣamastu te rudra vidrāvitavitanabhoʒrgalam || 26

Bhavadbhaktisudhāsārasaṁplāvitahṛdambhudheḥ |
prollasadbrahmakamalamamalaṁ teʒstu śekharam || 27

Bhodhārabindasaṁdoho hara hāralatā tava |
nityoditāntaravyāptikalā candrakalā ca te || 28

Ākṛṣyārkakaraiḥ śaktairviśvākāśakuśeśayāt |
ciccandrāmṛtaniḥṣyandamāsvādaya jagatpate || 29

Mantraṁ manasi tacchaktau tāṁ svadhāmni sadodite |
kṛtvā japavidhiṁ samyak śivāya vinivedaye || 30

Niḥśeṣārthoparityāge grahaṇe vāmitaddyute |
anābilāṁ parāṁ vyāptiṁ mudrāṁ badhnāmi dhūrjaṭe || 31

Śaṣkulīkarṇayorbaddhvā yo rāvoऽtra vijṛmbhate |
tadgītamatha te vādyamādyasaṁpuṭaghattanāt || 32

Bhavadbhāvarasāveśāttāṇḍavāḍambaroddhataḥ |
mantrādhvani nadāmyantaḥ kimu bāhyārthabhāvanaiḥ || 33

Akhaṇḍamaṇḍalākāraśivatābhāvanāmbaram |
upariṣṭānmayā śamborvitānamupakalpitam || 34

Recayitvā karandhreṇa bhācakraṁ hṛdayāmbarāt |
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INDEX OF PROPER NAMES

INDEX OF WORKS

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P

ADDENDA ET CORRIGENDA

Some of the lay-out might have been changed in the final version of the text, which I could not see before printing.

p. 1, fn. 1: read 'Rudra–Śiva' instead of 'Rudra–Śivā'
p. 1, fn. 1: read 'Schoterman' instead of 'Shoterman'
p. 3, fn. 4: read 'consciousness' instead of 'consiousness'
p. 4, third line from the top and seventh line from the bottom: read '*Parātriṃśikā*' instead of '*Parātrīṃśikā*'
p. 4, eighth line from the bottom: read 'school' instead of 'schools'
p. 6, fourth line: read 'himself' instead of 'himelf'
p. 6, fn. 14: read 'Brāhmaṇa' instead of 'Brahmana'
p. 7, fn. 15: read '*Praśnatattva*' instead of '*Praśmatattva*'
p. 9, third line: read '*Vajrayāna*' instead of '*vajrayāna*'
p. 10, fn. 22: read '*Āgamas*' instead of 'Āgamas'
p. 11, third line: read '*curds*' instead of 'curds'
p. 11, fn. 24: read 'Śaiva–Siddhānta' instead of 'Sāiva–Siddhānta'
p. 12, first line: read '*āntara–yāga* or *āntara–pūjā*' instead of '*antara–yāga* or *antara–pūjā*'
p. 12, fn. 26: read '*kapāla*' instead of '*kāpāla*'
p. 12, fn. 26: add '*Alcune tecniche yoga nelle scuole śaiva*' after 'R. Gnoli,'
p. 13, fn. 2, read 'Muhūrtāhaḥ–kṣapā' instead of 'Muhurtāhah–kṣapā'
p. 13, fn. 3: add 'also' after '*Jāla*' (read '*Jāla* also means...')
p. 14, penultimate line: read '*ardha–nārīśvara*' instead of '*ardha–narīśvara*'
p. 18, fn. 19: read 'energy' instead of 'energie'
p. 19, fn. 24: read '*anāhata*' instead of '*anāhatā*'
p. 19, fn. 25: read 'Śrīkaṇṭha' instead of 'Śrikaṇṭha'
p. 20, verse 6: read 'pyre' instead of 'pyle'
p. 20, line fourteenth: read '*mantra*' instead of 'mantra' and 'deity' instead of '*deity*'
p. 20, fn. 29: read 'owing' instead of 'owinng'
p. 21, seventh line from the bottom: erase the comma after '*curds*'
p. 22, fn. 34: read 'Śāstrī' instead of 'Śāstri'
p. 23, second line: read 'knower' instead of 'knowing'
p. 23, third line: read '*pañcavāha*' instead of '*pañcāvaha*'
p. 23, fn. 36: read 'are' instead of 'asre'
p. 26, leave one space between the verse and the fourth line
p. 28, fn. 54: read 'Pārvatī' instead of 'Parvatī'
p. 29, fn. 58: read '*kriyā–śakti*' instead of '*kriya–śakti*'
p. 29, fn. 59: read '*prāṇāyāma*' instead of '*prāṇayāma*'
p. 30, third line from the bottom: read '*āsanasthaḥ*' instead of '*āsanasthāḥ*'
p. 30, fn. 63: read '*yama*' instead of '*yāma*' and '*niyama*' instead of '*niyāma*'
p. 30, fn. 63: read '*dhāraṇā*' instead of '*dhāraṇa*'
p. 31, fn. 65: read '*Kālikākrama*' instead of '*Kalikākrama*' and read 'ŚS III, 41' instead of 'ŚS III, 16'
p. 32, fn. 68: read '*saṃhāra*' instead of '*samhāra*' and 'PrHṛ' instead of 'PtHṛ'

p. 33, fn. 73: read 'place, [and]' instead of 'place and'
p. 33, penultimate line from the bottom: read '*amṛta–vigraha*' instead of '*āmṛta–vigraha*'
p. 33, fn. 74: read 'verbs' instead of 'verby'
p. 36, fifteenth line: read '*śāktopāya*' instead of '*śaktopāya*'
p. 36, fn. 86: read '*pratyāhāra*' instead of '*pratyahāra*'
p. 37, fn. 89: read 'Augustinus' instead of 'Augustins'
p. 38, verse 20: read '*dhāraṇā*' instead of '*dhāraṇa*'
p. 39, fourth line: read '*dhāraṇā*' instead of '*dhāraṇa*'
p. 41, fn. 107: read '*nāḍī*' instead of '*nādi*'
p. 43, verse 23: read '(*anāhata*)' instead of '(*anāhatā* ,'
p. 43, erase one space between the eight and the tenth line
p. 43, tenth line: read '*prāṇāyāma*' instead of '*prāṇayāma*'
p. 45, penultimate line: read '*nāḍīs*' instead of '*nādīs*'
p. 45, last line: read '*nāda*' instead of '*nada*'
p. 45, fn. 115: read '*artha*' instead of '*śabda*' and vice versa
p. 46, fifth line: read '*kriyāśakti*' instead of '*kriyaśakti*'
p. 46, last line: read 'Śakti' instead of 'Śarti'
p. 47, fn. 123: read 'ṚV I, 114, 10' instead of 'ṚV, I, 144, 10'
p. 47, third line from the bottom: read '*ajapa–mantra*' instead of '*ajapā–mantra*'
p. 48, verse 27 and first line after that: read 'Brahman' instead of 'Brahma'
p. 48, verse 27: read 'devotion... to' instead of 'worship... of'
p. 48, fn. 125: read '*vyāpinī*' instead of '*vyapinī*'
p. 48, fn. 125: read '*samānā*' instead of '*samanā*'
p. 49, fn. 132: read '*bhinnam*' instead of '*brinnam*'
p. 49, fn. 128: read '*Latā*' instead of 'Latā'
p. 50, fn. 132: read '*samānā*' instead of '*samanā*'
p. 50, fn. 133: read '*droṇa*' instead of '*drona*'
p. 51, fn. 136: read 'Śakti, is expressed' instead of '*Śakti, is expressed*'and '(Cf. M.P. Vivanti' instead of '(*Cf. M.P. Vivanti*'
p. 52, fourth line: read '*sūtra*' instead of 'sūtra'
p. 52, leave two spaces between the third and the fourth line from the bottom
p. 53, leave two spaces between the second and the third line form the bottom
p. 55, after the verse 35: add 'The *cāmara* is used in *pūjā* as implement.' before '*Bhācakra...*'
p. 55, thirteenth line: read 'inside' instead of 'niside'
p. 55, fourteenth line: read '*Brahmarandhra*' instead of 'Brahmarandhra'
p. 56, fn. 158: read '*dhāraṇā*' instead of '*dhāraṇa*' and'*pratyāhāra*' instead of '*pratyahāra*'
p. 56, third line from the bottom: read 'KṢ' instead of 'S'
p. 56, eleventh line: read 'Brahmā' instead of 'Brahma'
p. 57, first line after the verse 37: add 'It is used in *pūjā* as implement.' after the first sentence
p. 57, second line after the verse 37: read 'parasol' instead of 'parasole'
p. 57, leave two spaces between the sixth and seventh line from the bottom
p. 58, sixth line from the bottom: read '*kiṃciccalanam*' instead of '*kimciccalanam*'
p. 59, fn. 171: erase the parenthesis after 'commentary'
p. 61, fn. 183: read '*vyāna*' instead of '*vyānā*'
p. 61, fifth line after the verse 42: read '*dhāraṇā*' instead of '*dhāraṇa*'
p. 61, fn. 183: read '*dhanaṃjaya*' instead of '*dhanañjaya*'
p. 62, first line after the verse 44: read 'worship' instead of 'prayer'
p. 62, fifth line: read '*prāṇāyāma*' instead of '*prāṇayāma*'
p. 63, verse 47 and fn. 193: read 'Mahāpaśupati' and 'Paśupati' instead of 'Mahāpāśupati' and 'Pāśupati'
p. 63: fn. 193: read 'Śivaite' instead of 'Śaivite'
p. 64, fn. 194: read 'Caitanya' instead of 'Chaitanya'
p. 72, bibl. of the ŚS: read 'Boringhieri' instead of 'Broinghieri'

p. 73, bibl. of Bhandarkar R.G.: read 'Grundriß' instead of 'Grundiß'

p. 74, bibl. of Hopkins E.W.: read '*Philologie und Altertumskunde*' instead of '*philologie und altertumskunde*'

p. 74, bibl. of Gnoli R.: add '*Alcune tecniche yoga nelle scuole saiva*, RSO, 29 (1956), pp. 279-290.'

p. 74, bibl. of O'Flaherty W.D.: add '*Hindu Myths. A sourcebook translated from the Sanskrit. With an Introduction by Wendy Doniger O'Flaherty*, Penguin Books, Great Britain 1975.'

p. 75, bibl. of Sanderson A.: erase the single quotation mark before '*L'image...*'

p. 75, bibl. of Shoterman J.A.: read 'Schoterman' instead of 'Shoterman' and 'Between' instead of 'Betwen'